Baedeker's

ITALY

FROM THE ALPS TO NAPLES

ITALY

FROM THE ALPS TO NAPLES

MONEY-TABLE

(Comp. pp. ix., x.)

Approximate Equivalents

Italian.		American.		English.			German.		Austrian.	
Lire (Frcs.)	*Cent.*	*Doll.*	*Cts.*	*L.*	*S.*	*D.*	*Mk.*	*Pfg.*	*K*	*h*
—	5	—	1	—	—	1/2	—	4	—	12
—	25	—	5	—	—	2 1/2	—	20	—	24
—	50	—	10	—	—	5	—	40	—	48
—	75	—	15	—	—	7 1/4	—	60	—	72
1	—	—	20	—	—	9 3/4	—	80	—	96
2	—	—	40	—	1	7 1/4	1	60	1	92
3	—	—	60	—	2	5	2	40	2	88
4	—	—	80	—	3	2 1/2	3	20	3	84
5	—	1	—	—	4	—	4	—	4	30
6	—	1	20	—	4	9 3/4	4	80	5	76
7	—	1	40	—	5	7 1/2	5	60	6	72
8	—	1	60	—	6	5	6	40	7	68
9	—	1	80	—	7	2 1/2	7	20	8	64
10	—	2	—	—	8	—	8	10	9	60
11	—	2	20	—	8	9 3/4	8	80	10	56
12	—	2	40	—	9	7 1/2	9	60	11	52
13	—	2	60	—	10	5	10	40	12	48
14	—	2	80	—	11	2 1/2	11	20	13	44
15	—	3	—	—	12	—	12	—	14	40
16	—	3	20	—	12	9 3/4	12	80	15	36
17	—	3	40	—	13	7 1/2	13	60	16	32
18	—	3	60	—	14	5	14	40	17	28
19	—	3	80	—	15	2 1/2	15	20	18	24
20	—	4	—	—	16	—	16	20	19	20
25	—	5	—	1	—	—	20	40	24	—
100	—	20	—	4	—	—	81	60	96	—

DISTANCES. Italy, like most of the other European states, has adopted the French metric system. One kilomètre is equal to 0.62138, or nearly 5/8ths, of an English mile (8 kil. = 5 M.).

The Italian time is that of Central Europe. In official dealings the old-fashioned Italian way of reckoning the hours from 1 to 24 has again been introduced. Thus, *alle tredici* is 1 p.m., *alle venti* 8 p.m.

ITALY

FROM THE ALPS TO NAPLES

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 26 MAPS AND 44 PLANS

LEIPSIC: KARL BAEDEKER, PUBLISHER
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1904

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'Go, littlc book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

PREFACE

The present Handbook for Italy, which has been compiled from the three more detailed volumes for Northern, Central, and Southern Italy, is designed for the use of those travellers who are obliged to compress their tour into a space of four or five weeks, or who, having that time at their disposal, wish to devote it entirely to the attractions of Rome and Naples. The most important towns and the most beautiful parts of the country are described at length, while the principal features of the intermediate scenery and towns are noticed in sufficient detail to assist the traveller in whatever direction time or inclination may lead him. The Editor is confident that in the selection thus indicated nothing of importance has been omitted, but he will be glad to give careful consideration to any suggested alterations. One important point, however, should not be lost sight of, *viz.* that new matter can only be introduced at the expense of the old, otherwise the proportions of this book would rapidly swell to those of the three volume work. For information of a more circumstantial nature recourse must be had to the larger edition.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

For the convenience of pedestrians and others who may be unwilling to carry the entire volume, the Handbook is bound in four sections (*Northern Italy*, pp. 1-108; *Liguria, Tuscany, Umbria*, pp. 109-193; *Rome and Environs*, pp. 194-328; *Naples and Environs*, pp. 329-406), each of which may be easily removed from the others and used separately if desired.

Heights are given in English feet (1 Engl. ft. = 0,3048 mètre), and Distances in English miles (comp. p. ii).

Hotels (comp. p. xx). The particulars here given are based on the personal experience of the Editor and his collaborators, as well as on information furnished by travellers, supplemented by data supplied by hotel-proprietors themselves. Those hotels, whether

of the first or the second class, in which the accommodation, management, etc., have been found to merit the distinction, are denoted by an asterisk; others which are good of their kind are described as 'good', 'well spoken of', etc. Where no such qualification is made the Editor reserves his judgement. It is in any case impossible when dealing with such a large number of hotels, the prices and management of which constantly vary, to give more than an approximate indication as to their various merits, and the fact that a house finds no place in these pages does not necessarily imply that comfortable quarters cannot be obtained there.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

M. = Engl. mile.
ft. = Engl. foot.
kil. = kilomètre.
kg. = kilogramme.
hr. = hour.
min. = minute.
Alb. = Albergo (hotel).
Tratt. = Trattoria (restaurant).
omn. = omnibus.
carr. = carriage.
N. = North, northern, northwards.
S. = South, etc.; also supper.
E. = East, etc.
W. = West, etc.
R. = room, also Route.
B. = breakfast.
D. = dinner.
A. = attendance.
L. = light.
déj. = déjeuner (luncheon).
rfmts. = refreshments.
pens. = pension (*i.e.* board and lodging).
fr. = franc (Ital. lira).
c. = centime (Ital. centesimo).
ca. = circa (about).
comp. = compare.
capp. = cappella (chapel).

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and highroads indicates their distance from the starting-point of the route.

Asterisks are used as marks of commendation.

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I. Travelling Expenses. Money. Language. Passports. Custom House.

Expenses. The cost of a tour in Italy need not exceed that incurred in other frequented parts of the continent. The average expenditure of a single traveller may be estimated at 20-25 francs per day, or at 10-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party also effect a considerable saving. When ladies are of the party, the expenses are greater.

Money. The French monetary system is now in use throughout the whole of Italy. The franc *(lira* or *franco)* contains 100 *centesimi*, 1 fr. 25 c. = 1*s.* (comp. p. ii). In copper *(bronzo* or *rame)* there are coins of 1, 2, 5, and 10 centesimi, and in nickel pieces of 20 and 40 c. In silver there are pieces of 1, 2, and 5 fr., but coins issued before 1863 are refused. The gold coins (10, 20, 50, and 100 fr.) are seldom met with, their place being taken by *Biglietti di Stato* (treasury-notes) for 5, 10, and 25 fr., and the banknotes of the *Banca d'Italia*, the *Banca di Napoli*, and the *Banca di Sicilia*, the currency of the two last being confined chiefly to Southern Italy. All other banknotes should be refused. — All foreign silver and copper coins should also be refused, with the exception of the five-franc pieces *(scudi)* of the Latin Monetary League (Italy, France, Switzerland, Belgium, and Greece). The gold coins of the Latin League, of course, circulate at their full value. Obsolete and worn coins are frequently offered to strangers at shops and inns and even at railway ticket-offices. — A piece of 5 c. is called a *soldo* or *palanca*, and as the lower classes often keep their accounts in

soldi, the traveller will find it useful to accustom himself to this mode of reckoning (*dieci soldi* = 50 c., *dodici soldi* = 60 c., etc.).

Best Money for the Tour. *Circular Notes* or *Letters of Credit*, obtainable at the principal British or American banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise their nominal value. *Sovereigns* are received at the full value (not less than 25 fr.) by the principal hotel-keepers.

Exchange. Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's (*'cambiavaluta'*). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of silver and small notes, as it is often difficult to change notes of large amount. It is also advisable to carry 1-2 fr. in copper and nickel in a separate pocket or pouch.

Money Orders payable in Italy, for sums not exceeding 40*l.*, are granted by the British Post Office, the poundage ranging from 4*d.* for sums up to 1*l.* to 5*s.* 3*d.* for sums over 38*l.* These are payable in gold, and payment in paper should be firmly declined unless the premium be added. The identity of the receiver must be guaranteed by two well-known residents, or by an exhibition of the passport. — *Telegraph Money Orders* also are issued for certain places in Italy, a supplementary fee of 6*d.* and the cost of the telegram of advice being added to the poundage as above. — The charge for money-orders granted in Italy and payable in England is 40 c. per 1*l.* sterling.

Language. The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey. It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay *'alla Inglese'* by hotel-keepers and others, *i. e.* considerably more than the ordinary charges.†

Passports, though not required in Italy, are occasionally useful, as, for example, in obtaining the delivery of registered letters. The countenance and help of the British and American consuls can, of course, be extended to those persons only who can prove their nationality. Cyclists should always carry passports.

Custom House. The examination of luggage at the Italian custom-houses is usually lenient. Tobacco and cigars (only six pass free), playing cards, and matches are the articles chiefly sought for. A duty of 30 c. per kg. ($2^1/_5$ lbs.) is levied on unexposed photograph plates. Custom-house receipts should be preserved, as travellers

† A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like j. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyĭ and lyĭ. The vowels *a*, *e*, *i*, *o*, *u* are pronounced ah, ā, ee, o, oo. — In addressing persons of the educated classes 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl.). 'Voi' is used in addressing waiters, drivers, etc.

are sometimes challenged by the excise officials in the interior. Weapons of all kinds are liable to confiscation. No one may carry weapons without a license, on pain of imprisonment. *Armi Insidiose, i. e.* concealed weapons (sword-sticks; even knives with spring-blades, etc.) are absolutely prohibited. — In most Italian towns a tax *(dazio consumo)* is levied on comestibles, but travellers' luggage is passed at the barriers *(limite daziario)* on a simple declaration that it contains no such articles.

It is advisable never to part from one's luggage and to superintend the custom-house examination in person.

II. Period and Plan of Tour.

Season. As a general rule, the spring and autumn months are the best season for a tour in Italy, especially April and May or September and October. The height of summer, quite apart from the danger then arising from malaria (see p. xiii), can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies. The heat generally moderates with the first showers of autumn, about the end of August. The winter months are quite unsuited for travelling, and had better be devoted to Rome, where the weather is a less important factor than it is at Naples. Other parts of Italy, apart from a few favoured spots on the shores of the lakes, are either much colder in winter than England, or they are visited by heavy rains.

Plan. The routes indicated in this Handbook cover so much ground and the 'circular tickets' described at p. xviii are so comprehensive in their scope that the traveller will have little difficulty in mapping out his itinerary. The minimum amount of time which should be allotted to the most important towns and the places most conspicuous for their natural beauties is given below. The names follow in the same order as the routes.

	Days
Lago Maggiore, Lake of Lugano, Lake of Como	2½
Milan. Excursion to the *Certosa di Pavia*	2½
Brescia	½
Turin	1
Genoa, including excursions to *Pegli* and *Nervi*	2
Lago di Garda	1½
Verona and *Mantua*	1½
Vicenza and *Padua*	1½
Venice	3
Parma	½
Bologna, with excursion to *Ravenna*	2
Pisa	½
Florence	5
Siena	1
Perugia, Assisi, Waterfalls of Terni	2½
Orvieto	½
Rome and Environs (comp. p. 193)	14
Naples and Environs (comp. pp. 331, 363)	10

To these 52 days another 8 should be added for railway-travelling and contingencies. Only the most inveterate sight-seer will, of course, wish to combine all these points of interest in a single trip. Each one will be guided in his choice of route by considerations of time and taste. It is obvious that the fewer places visited within a given time the deeper will be the impression carried away.

A special *Cyclist's Itinerary* will be found at p. xviii.

III. Climate and Health.

In order to prepare the northern traveller for the somewhat altered conditions of life which await him in the South a few suggestions may not be out of place. In the first place he should be equipped against changes of temperature. In spring and autumn the climate is very little warmer than in England, and even in summer it is advisable not to wear too light clothing. Woollen underclothing is the best safeguard against chills. The difference in winter between the sun and the shade temperatures, between the noonday warmth and the chill of evening, is very considerable, and an overcoat should always be carried. In the middle of the day the interior of unheated buildings is generally colder than the outside, so that it is often advisable on entering to put on an overcoat. In visiting picture-galleries, churches, etc., on warm days it is advisable to drive thither and walk back, as by adopting the reverse process the visitor enters the chilly building in a heated state and has afterwards no opportunity of restoring his circulation by exercise. Exposure to the summer-sun should be avoided as much as possible. Umbrellas or goggles of coloured glass (grey, concave glasses to protect the whole eye are best) may be used with advantage when a walk in the sun is unavoidable.

Rooms, or at least bedrooms, facing the S. are almost essential for the delicate, and highly desirable for the robust. If such cannot be obtained, those facing the W. are the next best in winter, those facing the E. in summer. Sunless N. rooms should be avoided by the prudent. Carpets and an adequate heating-apparatus are indispensable. The supply of bed-clothes at hotels and lodging-houses is often apt to be scanty. Moderation should be observed in eating and drinking, at Naples more especially. The more vigorous northern appetite does not always adapt itself at first to the change of climate, and strangers are sometimes apt to indulge too freely in maccaroni, cheese, fruit, etc. Fish that is not of irreproachable freshness should be eschewed, as should oysters, especially at Venice and Naples, where they are a frequent source of fever. Care, too, should be exercised in the matter of drinking-water, though in most of the larger towns there is little fault to be found with the supply. The Roman water has been famous from time immemorial; the best is that furnished by the *Acqua Trevi*. The water of the

Acqua di Serino, at Naples, is also excellent. In all the large towns German beer is obtainable at a moderate price, but the best and safest beverage, at any rate in Central Italy and at Naples, is the red 'vin ordinaire' of the country. Finally, a word of warning against the too rapid hurrying from sight to sight and from place to place. In addition to neglected colds and imprudences of diet, over-exertion is one of the chief causes of serious illness from which so many travellers in Italy have suffered. If no hour of the day is set aside for rest, if every available moment is spent in rushing from one attraction to the other, the strain will tell on the strongest constitution. On the smallest symptom of indisposition all excursions should be given up until the nervous system has recovered its usual tone. Should the malaise persist a physician should be consulted.

Recent investigation (initiated by Sir Ronald Ross) has shown that *malaria,* which is so prevalent in certain parts of Italy during summer, is due to infection by a species of mosquito *(anopheles claviger)* which becomes active towards the end of June. Of the districts described in the Handbook the Roman Campagna, the W. environs of Naples, and Pæstum are most exposed to this danger. From July until the autumn months they are annually visited with an epidemic of malarial fever. Fortunately the disease never penetrates into the streets and houses of cities, so that even in Rome there is nothing to fear from it.

IV. Intercourse with Italians. Gratuities. Guides. Public Safety. Begging.

The traveller who has some knowledge of Italian will soon learn to adapt himself to the methods practised by cab-drivers, gondoliers, guides, porters, etc. in Northern and Central Italy. In the S., especially in Naples, where the insolence and rapacity of the lower classes have attained an almost incredible pitch, the difficulty is much greater. Where tariffs and fixed charges exist they should be carefully consulted; while the data in this Handbook will be of much assistance also. The fewest words are the best, and the traveller will find that calm preparations to go elsewhere generally soon reduce obstinate hagglers to reason. Tact and good temper are indispensable.

Gratuities. There is no other country where one has to give so many gratuities as in Italy, or where such small sums are sufficient. The traveller, therefore, should always be provided with an abundant supply of copper coins. Drivers, porters, etc., invariably expect, and often demand as their right a gratuity *(buona mano, mancia, da bere, caffè, sigăro),* in addition to the hire agreed on, varying according to circumstances from 10-15 c. to a franc or more. The gratuities suggested in this Handbook are on a sufficiently

liberal scale; some, however, will of course give more, while the traveller of modest claims will find perhaps two-thirds or even less enough. In public collections, where a charge for admission is made, the keepers *(custodi)* are forbidden to accept gratuities. In private collections 1-2 persons should bestow a gratuity of $^1/_2$-1 fr., 3-4 persons 1-1$^1/_2$ fr.; for repeated visits less. For opening a church-door, etc. 10-20 c. is enough, but if extra services are rendered (*e.g.* uncovering an altar-piece, lighting candles, etc.), from 40 c. to 1 fr. may be given. — In hotels and restaurants about 5-10 % of the reckoning should be given in gratuities, or less if service is charged for. In restaurants where 'service' and 'couvert' appear on the bill the fee should be proportionately reduced.

Guides *(Guide,* sing. *la Guida)* may be hired at 6-10 fr. per day. The most trustworthy are those attached to the chief hotels. In some towns (*e.g.* Rome and Venice) the better guides have formed societies as 'Guide patentate' or 'Guide autorizzate'. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionnaire, as any such intervention tends considerably to increase the prices.

Public Safety. Travellers will naturally avoid lonely quarters after nightfall, just as they would at home; and this precaution is especially advisable in large towns and their neighbourhood. Ladies should never make expeditions to the more solitary districts without escort; and even the masculine traveller should arrange his excursions so as to regain the city not much later than sunset. In the towns the policemen are called *Guardie*, and in the country *Carabinieri* (black uniform, with red facings, and cocked hats).

Begging *(l'accattonaggio)* still continues to flourish in spite of the efforts made by the authorities to suppress it. The misplaced generosity of some travellers largely contributes to perpetuate the nuisance. Alms should in no case be given except to the obviously infirm; the foolish practice of scattering copper coins to be struggled for by street arabs is most reprehensible. Importunate beggars should be dismissed with *'niente'*, or by a gesture of refusal.

V. Railways. Steamboats.

The great Italian railways are owned by the state, but are leased to private companies; a number of local lines belong to private owners In continental Italy the two principal systems are the *Rete Mediterranea* and the *Rete Adriatica.* The first-class carriages are comfortable, the second resemble the English and French, while the third class is chiefly frequented by the lower orders.

The international *trains de luxe* are generally available for long-

distance travellers only. The mail-trains are called *Treni Direttissimi* (1st and 2nd class only; sometimes with dining and sleeping cars), and the ordinary expresses *Treni Diretti*. The *Treni Accelerati* are somewhat faster than the *Treni Omnibus*. The *Treni Misti* are composed partly of passenger-carriages, partly of goods-waggons. Among the expressions with which the railway-traveller will soon become familiar are — *'fare il biglietto'* (to take a ticket), *'pronti'* (ready), *'partenza'* (departure), *'si cambia treno'* (change carriages), *'essere in coincidenza'* (to make connection), and *'uscita'* (egress). The station-master is called *'capostazione'*; the guard *'conduttore'*. Smoking-compartments are labelled *'pei fumatori'*, those for non-smokers *'vietato di fumare'*.

The best TIME TABLE is the *Orario Ufficiale*, published monthly by the *Fratelli Pozzo* at Turin and Rome (price 1 fr.; smaller editions at 80 c., 50 c., and 20 c.). — Railway time is that of Central Europe.

TICKETS. In the larger towns it is better, when possible, to take the tickets at the town-agency *(agenzia di città)* of the railway. At stations the traveller will find it convenient to have as nearly as possible the exact fare ready in his hand. 'Mistakes' are sometimes made by the ticket-clerks. In addition to the fare proper there is a tax of 5 c. on each ticket. — It is important to be at the station early. The booking-office at large stations is open 40 min., at small stations 20 min. before the departure of the trains. Holders of tickets are alone entitled to enter the waiting-rooms (no smoking allowed). At the end of the journey tickets are given up at the *uscita*. — Holders of tickets for distances over 124 M. may break the journey once, those with tickets for over 310 M. twice; but the ticket must be shown to the capostazione on leaving the train, and again presented at the ticket-office to be stamped before the journey is resumed.

RETURN TICKETS *(biglietti di andata-ritorno)* for distances up to 100 kilomètres (62 M.) are valid for one day only, up to 200 kil. for two days, up to 300 kil. for three days, and beyond 300 kil. for four days. But those issued on Sat. and the eves of festivals are available for three, those issued on Sun. and festivals for two days at least. These tickets do not allow the journey to be broken.

CIRCULAR TOUR TICKETS. The regulations affecting circular tours in Italy resemble those in force in France, Belgium, Germany, and other continental countries. The Orario Ufficiale (see above) contains a list of separate journeys or stages, which may be combined by the traveller to suit himself *(biglietti a itinerario combinabile)*. For some of the more popular circular tours tickets (books of coupons) are kept in readiness by the railway companies *(biglietti combinati)*. Order-forms for these tickets may be obtained at any of the more important stations in Italy, and, when filled up, should be forwarded, along with a fee of 1 fr., to the station whence the ticket is to be issued. Such tickets are not issued for distances under 400 kil. (248 M.). Those for 400-800 kil. are valid for 15 days; for 800-2000 kil. for 30 days; for 2-3000 kil. for 45 days; beyond that dis-

tance for 60 days. — *Biglietti circolari internazionali,* including coupons for foreign as well as Italian railways, are not issued for distances under 600 kil. (373 M.); those for distances up to 2000 kil. are valid for 45 days; for 2000-3000 kil. for 60 days, and beyond that distance for 90 days. They may be obtained in London at the principal southern railway-stations or from Messrs. Cook & Son (Ludgate Circus); in Paris from Cook & Son (Place de l'Opéra 1), P. D. Lubin (Boulevard Haussmann 36), or the Société des Voyages Economiques (Rue du Faubourg-Montmartre 17); and also from Cook's agencies in Brussels (Rue de la Madeleine 41), Cologne (Domhof 1), and Geneva (Rue du Rhône 90). In Italy they may be ordered at any large station, but are issued only by Messrs. Cook & Son at Rome (Piazza Esedra di Termini 54) and by Messrs. Gondrand in Milan (Galleria Vittorio Emanuele). — These international tickets allow the journey to be broken without any formality at the terminal stations of the coupons and at the stations indicated on them. If the traveller alights at other stations he must at once apply to the *capostazione* for recognition of the break of the journey.

The *Biglietti combinati* (see p. xv) have to be signed by the traveller and allow the journey to be broken at the terminal station and at three intermediate stations, but they require to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. This may be done either at the city-office or at the railway-station (usually at a special ticket-office, labelled 'Viaggi circolari'). If the traveller decides en route to alight before or beyond the station for which his ticket has been stamped, he must at once apply to the *capostazione* for recognition of the break in the journey (*'accertare il cambiamento di destinazione'*). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an '*annotazione*' at the station where he alights, enabling him to resume his circular tour after his digression (*'vale per riprendere alla stazione . . . il viaggio interrotto a . . .'*). If this ceremony be neglected the holder of the ticket is required to pay the full fare for the omitted portion of the route for which the ticket is issued. — By certain trains holders of circular tickets are not allowed to break the journey before a certain specified distance has been traversed; *e.g.* by the mail-train (direttissimo) from Rome to Pisa, Genoa, and Turin, the journey may not be broken before Genoa.

Luggage. No luggage is allowed free except small articles taken by the passenger into his carriage; the rate of charge is $4^1/_2$ c. for 100 kilogrammes per kilomètre. Travellers who confine their impedimenta to articles that they can carry themselves and take into the carriage with them will be spared much expense and annoyance. Those who intend to make only a short stay at a place, especially when the town or village lies at a distance from

the railway, should leave their heavier luggage at the station till their return (*dare in deposito,* or *depositare,* 5 c. per day per piece; minimum 10 c.), or forward it to the final destination. At small stations the traveller should at once look after his luggage in person. — The luggage-ticket is called *lo scontrino.* Porters *(facchini)* who convey luggage to and from the carriage are entitled to 5-20 c. per package by tariff; attempts at extortion should be firmly resisted.

As several robberies of passengers' luggage have been perpetrated in Italy without detection, articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem. — Damaged trunks may be secured by leaden seals *(piombare)* for 5 c. each package.

The enormous weight of the large trunks used by some travellers not infrequently causes serious injury to the porters who have to handle them. Heavy articles should therefore always be placed in the smaller packages.

Italian Railway Restaurants, especially those at frontier-stations, leave much to be desired. Luncheon-baskets (3-4 fr.) may be obtained at some of the larger stations.

Passengers by night-trains from the larger stations may hire pillows (cuscino, guanziale; 1 fr., for abroad 2 fr.). These must not be removed from the compartment.

Steamboats. Tickets for boats plying on the N. Italian lakes should be purchased at the principal stations (a slightly higher charge is made on board). Passengers embarking at intermediate stations receive checks, which they show on purchasing their tickets. There is no extra charge for embarking or disembarking at the small-boat stations. Return tickets, are, in the absence of any notice to the contrary, available for one day only. — Steamers of the *North German Lloyd* ply from Genoa to Naples, but these cannot be combined with any of the circular tours.

VI. Cycling.

Italy offers an attractive field to the cyclist. The roads are good on the whole, though often very dusty in summer and correspondingly muddy in wet weather.

Members of the *Touring Club Italiano* (Milan, Piazza Durini 7; entrance fee 2 fr., annual subscription 5 fr.) command advantageous terms at numerous hotels, besides having access to the special information and maps of the club. One of its best guides is *L. V. Bertarelli's* Guida-Itinerario delle Strade di grande Comunicazione dell' Italia (3rd ed.; Milan, 1900), with numerous maps and plans.

The unattached cyclist on entering Italy with his wheel must deposit 42 fr. 60 c. with the custom-house authorities, which sum is returned to him (though sometimes not without difficulties) when he quits the country. Members of well-known cyclist associations, such as the *Cyclists' Touring Club* (London; 47 Victoria St., S.W.) or the *Touring Club de France* (Paris; 10 Place de la Bourse), are, however, spared this formality, on conditions explained in the hand-

books of these clubs. The rule of the road varies in different parts of Italy. In Rome and its vicinity the rule is the same as in England, *i. e.* keep to the left in meeting, to the right in overtaking vehicles. In most other districts, however, this rule is reversed.

On the railways cycles are treated as ordinary passengers' luggage (p. xvi). Valises should not be left strapped to cycles when sent by rail, owing to the risk of theft (p. xvii).

In sketching the following CIRCULAR TOUR THROUGH ITALY, which is also recommended to motorists, an attempt has been made to combine the beauties of scenery (as exemplified by the Lakes of Como and Garda, Florence, Perugia, Waterfalls of Terni, Environs of Naples, Terracina, Alban Mts., Riviera di Levante, and also the Riviera di Ponente and the Lago Maggiore), with the attractions of art (Milan, Brescia, Verona, Vicenza, Padua, Venice, Ferrara, Bologna, Prato, Florence, Arezzo, Cortona, Perugia, Assisi, Spoleto, Rome, Monte Cassino, Naples, Pompeii, Pæstum, Viterbo, Siena, San Gimignano, Pisa, Genoa, Piacenza, and, optionally, Turin). Bertarelli's guide (see p. xvii) is indispensable for this trip. When travelling through malarial districts (the Roman Campagna, Pæstum) during the warm season it is preferable to use the railway.

1st Day (comp. Bertarelli, Nos. 49, 52): Chiasso (758 ft.)-4 M. Como (659 ft.; steamer to Bellagio)-9½ M. Fino Mornasco (1073 ft.)-17½ M. Sevcso (679 ft.)-31 M. *Milan* (400 ft.).

2nd Day (Bert. 52): 12 M. Gorgonzola (436 ft.)-22½ M. Treviglio (413 ft.)-25½ M. Caravaggio (367 ft.)-44 M. Chiari (485 ft.)-57½ M. *Brescia* (489 ft.).

3rd Day (Bert. 52): 15 M. Lonato (590 ft.)-19 M. Desenzano (230 ft.; excursion to Salò and Gargnano; 45 M. there and back, see Bert. 94, 96)-27½ M. Peschiera (223 ft.)-31 M. Castelnuovo di Verona (360 ft.)-42½ M. *Verona* (197 ft.).

[Excursion from Ala to Verona, comp. Bert. 98: Ala (689 ft.)-14½ M. Dolcè (377 ft.)-27 M. Parona all' Adige (223 ft.)-30½ M. *Verona* (see above).]

4th Day (Bert. 52): 14 M. San Bonifacio (112 ft.)-21 M. Montebello Vicentino (171 ft.)-32 M. *Vicenza* (131 ft.).]

5th Day (Bert. 52): 19½ M. Padua (46 ft.)-28 M. Strà (33 ft.)-32 M. Dolo (26 ft.)-44½ M. Mestre (13 ft.). Hence by railway or local steamer to *Venice*.

6th Day (Bert. 52, 119, 118): From (Venice) Mestre to (25 M.) Padua (see above)-35 M. Battaglia (36 ft.)-38 M. Monselice (33 ft.)-51 M. Rovigo (23 ft.)-59½ M. Polesella (20 ft.)-72½ M. *Ferrara* (33 ft.).

7the Day (Bert. 118): 10 M. Malalbergo (39 ft.)-29 M. *Bologna* (164 ft.).

8th Day (Bert. 140, 152): 10 M. Sasso (416 ft.)-35 M. Castiglione de' Pepoli (2247 ft.)-40½ M. Montepiano (2362 ft.)-60 M. Prato (213 ft.)-71 M. *Florence* (180 ft.).

[Or from (10 M.) Sasso (see above) skirting the railway: 37 M. Bagni della Porretta (1164 ft.)-49 M. Collina (Passo della Porretta; 3057 ft.)-59½ M. Pistoja (213 ft.)-75 M. Prato (see above)-86 M. *Florence*. Comp. Bert. 139, 152.]

9th Day (Bert. 164): 10½ M. Pontassieve (321 ft.)-25½ M. Figline Valdarno (426 ft.)-34 M. Montevarchi (472 ft.)-54 M. *Arezzo* (840 ft.).

10th Day (Bert. 164): 11 M. Castiglione Fiorentino (909 ft.)-19 M. Camuscia (885 ft.; Cortona)-24 M. Terontola (1050 ft.)-31 M. Passignano (866 ft.)-37½ M. Magione (984 ft.)-50 M. *Perugia* (1476 ft.).

11th Day (Bert. 164): 10½ M. Bastia (659 ft.)-12½ M. Santa Maria degli Angeli (715 ft.; Assisi)-19½ M. Spello (722 ft.)-22 M. *Foligno* (756 ft.).

12th Day (Bert. 180): 17 M. Spoleto (1132 ft.)-23 M. Passo della Somma (2230 ft.)-34 M. *Terni* (443 ft; excursion to the waterfalls, 7½-9½ M. there and back).

13th Day (Bert. 165): 9 M. Narni (722 ft.)-39 M. Cività Castellana (476 ft.)-62½ M. *Rome* (59 ft.).

14th Day (Bert. 200): 22½ M. Labico (984 ft.)-44½ M. Ferentino (1027 ft.)-52 M. *Frosinone* (918 ft.).

15th Day (Bert. 200): 12½ M. Ceprano (344 ft.)-17½ M. Arce (590 ft.)-34 M. *Cassino* (148 ft.).

16th Day (Bert. 200): 20 M. Caianello-Vairano (492 ft.)-37½ M. Capua (82 ft.)-47½ M. Aversa (125 ft.)-56 M. *Naples* (65 ft.; excursion to Pozzuoli and Capo Miseno, see Bert. 210 bis).

17th Day (Bert. 228): 12 M. Pompeii (134 ft.)-26 M. *Cava dei Tirreni* (643 ft.).

18th Day (Bert. 228): 5 M. *Salerno* (7 ft.; excursion to Pæstum, 52 M. there and back; comp. Bert. 232).

19th Day (Bert. 230, 229): 15½ M. Amalfi (604 ft.)-20½ M. Positano (1128 ft.)-31 M. Sorrento (164 ft.)-42½ M. Castellammare (16 ft.)-57 M. *Naples* (see above).

20th Day (Bert. 200, 201): From Naples to (37 M.) Caianello-Vairano, see above.-62 M. *Formia* (66 ft.; railway preferable, especially after rainy weather).

21st Day (Bert. 201): 5½ M. Itri (558 ft.)-25 M. Terracina (7 ft.)-64 M. Velletri (1155 ft.)-72½ M. *Albano* (1260 ft.).

22nd Day: Excursion to Genzano and Nemi; then from Albano viâ Castel Gandolfo and Marino to Frascati; thence to *Rome* (see above).

23rd Day (Bert. 162): 24 M. Monterosi (85 ft.)-33 M. Ronciglione (1404 ft.)-40½ M. Cantoniera (2837 ft.)-47 M. *Viterbo* (1099 ft.).

24th Day (Bert. 162): 10½ M. Montefiascone (1794 ft.)-19 M. Bolsena (1040 ft.)-30½ M. Acquapendente (1312 ft.)-46 M. Radicofani (2516 ft.)-63 M. San Quirico d'Orcia (1364 ft.)-67½ M. Torrenieri (800 ft.)-74 M. Buonconvento (476 ft.)-90½ M. *Siena* (1050 ft.).

25th Day (Bert. 162, 161, 153): 17 M. Poggibonsi (367 ft.; excursion to San Gimignano, 15 M. there and back)-25 M. Certaldo (246 ft.)-42 M. Empoli (82 ft.)-54½ M. Pontedera (46 ft.)-73 M. *Pisa* (10 ft.).

26th Day (Bert. 150): 14½ M. Viareggio (13 ft.)-29 M. Massa (197 ft.)-41 M. Sarzana (85 ft.)-52½ M. *Spezia* (49 ft.).

27th Day (Bert. 108): 2½ M. Passo della Foce (783 ft.)-13 M. Borghetto di Vara (360 ft.)-24½ M. Passo del Bracco (2011 ft.)-35½ M. Sestri Levante (230 ft.)-40½ M. Chiavari (49 ft.)-49 M. Rapallo (16 ft.; excursion to Portofino, 9½ M. there and back)-62 M. Nervi (89 ft.)-68 M. *Genoa* (69 ft.).

28th Day (Bert. 83): 21 M. Torriglia (2506 ft.)-42 M. Ottone (1673 ft.)-60 M. Bobbio (915 ft.)-89 M. *Piacenza* (200 ft.).

29th Day (Bert. 53): 11 M. Casalpusterlengo (200 ft.)-24 M. Lodi (295 ft.)-44 M. *Milan* (p. xviii).

30th Day (Bert. 52, 49): From Milan to (31 M.) *Chiasso*, see p. xviii.

[Or: 28th Day (Bert. 107):-7½ M. Pegli (20 ft.)-15 M. Arenzano (20 ft.)-30½ M. *Savona* (33 ft.; an excursion may be made hence to San Remo and Bordighera, 140 M. there and back).

29th Day (Bert. 34, 24): 7½ M. La Bocchetta (1525 ft.)-19½ M. Dego (1046 ft.)-44½ M. Castino (1755 ft.)-59 M. *Alba* (567 ft.).

30th Day (Bert. 24, 3): 9 M. Canale (640 ft.)-21 M. Poirino (817 ft.)-32 M. Moncalieri (741 ft.)-37½ M. *Turin* (784 ft.).]

31st Day (Bert. 4): 15½ M. Rivarolo Canavese (997 ft.)-35 M. Ivrea (804 ft.)-42½ M. Passo della Sera (1935 ft.)-53 M. *Biella* (1345 ft.).

32nd Day (Bert. 4, 47): 20½ M. Romagnano Sesia (886 ft.)-34½ M. Arona (653 ft.)-45 M. *Stresa* (656 ft.).

33rd Day (Bert. 47): 7 M. Gravellona Toce (679 ft.)-14½ M. Pallanza (653 ft.)-25 M. Cannero (790 ft.)-34½ M. Locarno (656 ft.)-52½ M. *Bellinzona* (741 ft.).

VII. Hotels. Restaurants. Cafés. Wine Shops. Birrerie. Cigars.

First Class Hotels, comfortably fitted up, are to be found at nearly all the principal resorts of travellers in Italy. Room 3-10 fr., light $^3/_4$-$1^1/_2$ fr., attendance 1 fr. (exclusive of the 'facchino' and hotel-porter), table d'hôte 4-7 fr., and so on. The charge for dinner *(pranzo, dîner)* does not generally include wine, which is comparatively dear. For a prolonged stay an agreement may generally be made for pension at a more moderate rate. Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is apt to be raised. Luncheon *(colazione, déjeuner)*, however, need not be ordered at the hotel. Meals served at other than the usual hours, or in the traveller's private rooms, are, of course, considerably dearer. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-$1^1/_2$ fr.) that it is often cheaper to take a cab. It is also easier for those who use a cab (definite bargain as to fare) to proceed to another hotel, should they dislike the rooms offered to them. — In the larger towns it is advisable, especially for travellers arriving at night, to engage rooms in advance by means of a reply-postcard. This precaution will at least prevent trouble and disappointment.

The Second Class Hotels, thoroughly Italian in their arrangements, are much cheaper, but they are rarely very clean or comfortable: R. 1-3, L. $^1/_2$, A. $^1/_2$ fr. There is no table d'hôte, but in the larger towns there is generally a trattoria (p. xxi) connected with the house. Morning coffee is usually taken at a café (p. xxii) and not at the inn. These inns (*Alberghi*, or, in the smaller towns, *Locande*) will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may be visited even by ladies; but the new-comer should, perhaps, frequent first-class hotels only. It is quite customary to make enquiries as to charges beforehand. A dinner, for example at 2-3 fr., may be stipulated for, and in bargaining as to the charge for a room the 'servizio e candela' should not be forgotten. — *Gratuities*, see p. xiii. — *Matches* are seldom provided in these inns. Wax-matches *(cerini)* are sold in the streets (1-2 boxes, 10-15 c.). Soap is also an 'extra', for which a high price is charged.

Money and other valuables should either be carried on the person or entrusted to the landlord in exchange for a receipt.

The Pensions also receive passing travellers, but as the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume.

The popular idea of Cleanliness in Italy is behind the age. The traveller will rarely suffer from this shortcoming in the first-class hotels

or even the better second-class hotels; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere insetticida* or *contro gli insetti*, or Keating's; better procured before leaving home) or camphor somewhat repels their advances. The *zanzāre*, or gnats, are a source of great annoyance, and often of suffering, during the summer and autumn-months. Windows should always be closed before a light is introduced into the room. Light muslin curtains *(zanzarieri)* round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect-powder over a spirit-lamp is also recommended, and pastilles *(fidibus contro le zanzare)* may be purchased at the principal chemists' for the same purpose. A weak solution of carbolic or boracic acid in water is efficacious in allaying the discomfort occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing *(la biancheria)* will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), *la camicia (di tela, di cotone, di lana);* nightshirt, *camicia di notte;* collar, *il collo, il colletto;* cuff, *il polsino;* drawers, *le mutande;* woollen undershirt, *una maglia, una flanella* or *giubba di flanella;* petticoat, *la sottana;* stocking, *la calza;* sock, *la calzetta;* handkerchief (silk), *il fazzoletto (di seta).* To give out to wash, *dare a bucato* (*di bucato*, newly washed); washing-list, *la nota;* washerwoman, laundress, *la stiratrice, la lavandaia;* buttons, *i bottoni.*

Restaurants of the first class *(Ristoranti)* in the larger towns resemble those of France or Germany, and have similarly high charges. — The more strictly national *Trattorie* are chiefly frequented by Italians and gentlemen travelling alone, but those of a better class may be visited by ladies also. They are generally frequented between 11 a.m. and 2 p.m. for luncheon, and between 5 and 8 p.m. for dinner; most of them close soon after 8 o'clock. Dinner is served *à la carte* ($1^1/_2$-3 fr.), and sometimes *a prezzo fisso* (2-5 fr.). The waiter is called *camerière* (or *bottega*); the approved way of attracting his attention is by knocking on the table. If too importunate in his recommendations or suggestions, he may be checked with the word *'basta'*. The diner calls for the bill with the words *'il conto'*, and should check the items and addition. *Gratuities,* see p. xiii.

List of the ordinary dishes at the Italian restaurants: —

Antipasti, Principii, corresponding to 'hors d'œuvres' (such as olives, sardines, or radishes).
Minestra or *Zuppa*, soup.
Brodo or *Consumè*, broth or bouillon.
Zuppa alla Santè, soup with green vegetables and bread.
Minestra di riso con piselli, rice-soup with peas.
Risotto (alla Milanese), a savoury preparation of rice.
Paste asciutte, maccaroni, *al sugo e al burro*, with sauce and butter; *ai pomi d'oro*, with tomatoes.
Carne lessa, bollita, boiled meat; *in umido, alla genovese*, with sauce; *ben cotto*, well-done; *al sangue, all' inglese*, underdone; *ai ferri*, cooked on the gridiron.
Manzo, boiled beef.
Fritto, una Frittura, fried meat.
Fritto misto, a mixture of fried liver, brains, artichokes, etc.
Arrosto, roasted meat.
Arrosto di vitello, roast-veal.
Bistecca, beefsteak.
Maiale, pork.
Montone, mutton.
Agnello, lamb

Capretto, kid.
Testa di vitello, calf's head.
Fégato di vitello, calf's liver.
Bracióla di vitello, veal-cutlet.
Costoletta alla Milanese, veal-cutlet, baked in dough.
Esgaloppe, veal-cutlet with bread-crumbs.
Pesce, fish.
Sóglia, a kind of sole.
Presciutto, ham.
Salāme, sausage (usually with garlic, *aglio*).
Pollo, fowl.
Uova, eggs, *da bere*, soft, *dure*, hard, *al piatto*, poached.
Anitra, duck.
Pollo d'India, Tacchino, or *Gallinaccio*, turkey.
Gnocchi, small dumplings of dough.
Stufatino, cibreo, ragout.
Crocchetti, croquettes.
Pasticcio, pie.
Contorno, Guarnizione, garnishing, vegetables, usually not charged for.
Patate, potatoes.
Polenta, squashed maize.
Insalata, salad.
Asparagi, asparagus (green).
Spinaci, spinach.
Carcioft, artichokes.
Piselli, peas.
Lenticchie, lentils.
Cávoli flori, cauliflower.
Gobbi, cardi, artichoke-stalks (with sauce).
Zucchini, gherkins.
Fave, beans.
Fagióli, French beans.
Funghi, mushrooms.
Fagiolini, young French beans,
Mostarda francese, French mustard.
Mostarda inglese or *Senāpe*, hot mustard.
Sale, salt.
Pepe, pepper.
Ostriche, oysters (good in winter only).
Dolce, sweet dish.
Zuppa inglese, a kind of trifle.
Frutta, Giardinetto, fruit, desert.
Fragole, strawberries.
Pera, pear.
Mele, apples.
Pérsiche, Pesche, peaches.
Uve, grapes.
Fichi, figs.
Noci, nuts.
Limone, lemon.
Arancio, orange.
Finocchio, root of fennel.
Frittata, omelette.
Pane francese, bread made with yeast (the Italian is made without).
Formaggio, cheese *(Gorgonzola, Stracchino)*.
Burro, butter.

Wine *(vino da pasto; nero, rosso*, red; *bianco, white; secco, asciutto*, dry; *dolce, pastoso*, sweet; *vino del paese*, wine of the country) is usually brought in open flasks (comp. below). Wines of a better quality are served in ordinary corked and labelled bottles.

Cafés are frequented mostly in the late afternoon and evening. The tobacco-smoke is frequently objectionable.

Caffè nero, or coffee without milk, is usually drunk (15-25 c. per cup). *Caffè latte* (served only in the morning) is coffee mixed with milk (25-50 c.; *cappuccino*, or small cup, cheaper); or *caffè e latte*, *i.e.* with the milk served separately, may be preferred. *Cioccolata*, or chocolate 25-50 c. *Pane* (a roll) 5 c.; *pasta* (cake) 5-15 c.; bread and butter *(pane e burro)* 20 c. — The usual viands for lunch *(Colazione)* are ham, sausages, cutlets, beefsteaks, and eggs.

Ices *(gelato)* of every possible variety are supplied at the cafés at 50-90 c. per portion; a half portion *(mezza)* may be ordered. *Sorbetto*, or half-frozen ice, and *Granita*, iced-water *(limonata*, of lemons; *aranciata*, of oranges; *di caffè*, of coffee) are other varieties. *Gassosa*, aërated lemonade, is frequently ordered. The waiter expects 5-10 c.

Newspapers *(giornali)*. The principal Parisian newspapers are to be found at all the larger cafés, English rarely. — Italian newspapers (generally 5 c.) may be bought from itinerant vendors, either in the cafés or the streets.

Wine Shops *(osterīe)*, especially in Central and Southern Italy, are a favourite haunt of the lower classes. Generally only wine is

sold, but bread and cheese may be obtained at some of the osterie. Some of the better establishments *(fiaschetterie)* in Rome and Florence are also restaurants.

In NORTHERN ITALY the favourite wines are the carefully prepared Piedmontese brands, *Barolo*, *Nebiolo*, *Grignolino*, *Barbéra*, and the sparkling *Asti Spumante;* the *Valtellina* wines (best *Sassella*); the Veronese *Valpolicella;* the Vincentine *Marzemino* and *Breganze* (a white, sweet wine); the Paduan *Bagnoli;* in the province of Treviso, *Conegliano*, *Raboso di Piave*, *Prosecco*, and *Verdiso;* in Udine, *Refosco;* the wine of *Bologna*, partly from French vineyards; *Lambrusco*, etc.

In TUSCANY the best wines (all red) are: *Chianti* (best *Broglio*), *Ruffina* (best *Pomino*). *Nipozzano*, *Allomena*, *Carmignano*, and *Aleatico* (sweet). *Orvieto* and *Montepulciano* are white wines produced farther to the south. — A 'fiasco', a straw-covered flask, usually holding three ordinary bottles, is generally brought, but only the quantity consumed is paid for. Smaller bottles may sometimes be obtained: *mezzo fiasco* (1/2), *quarto fiasco* (1/4), *ottavino* (1/8); these must be bought outright.

In ROME the commonest wines, besides the Tuscan, are those of the neighbourhood *(Vini dei Castelli Romani)*, the favourite being *Frascati*, *Marino*, and *Genzano*. Wines of a better quality are sold in ordinary corked and labelled bottles. Table-wine *(vino da pasto)* is served in open flasks: 1/2 litre, *un mezzo litro;* 1/4 litre, *un quarto;* 1/5 litre, *un quinto* or *bicchiere*. The figures on the outside of the shops (6, 7, 8, etc.) indicate the price per 1/2 litre in soldi (1 soldo = 5 c.). In shops outside the town the wine is very cheap and often excellent.

The NEAPOLITAN wines are good, but mostly full-bodied: *Falerno*, famous in antiquity, from the vineyards near Gaeta; *Lacrimae Christi*, from Vesuvius; *Capri*, *Ischia*, *Procida*, *Gragnano*, *Salerno*, etc.

Birrerie, corresponding to the French 'Brasseries', are now found in all the larger towns and chief resorts of visitors. Munich, Pilsen, or Gratz beer may generally be procured at these. A small glass *(piccola tazza)* costs 30-40 c., a large glass (generally holding *un mezzo litro*) 50-60 c. Luncheon may usually be obtained at these.

Cigars *(sigări)* in Italy are a monopoly of Government, and usually bad: *Conchas* and *Trabucos*, 20 c., *Minghettis*, 15 c., *Grimaldis*, 10 c., *Virginias*, 8, 12, or 15 c., *Toscani*, *Napoletani*, *Cavours*, 7 1/2-10 c., etc. Good imported cigars may be bought at the better shops in the large towns for 25-60 c. each, and also foreign cigarettes. — Travellers who import their own cigars, paying the heavy duty, should keep the customs receipt, as they are liable to be challenged, *e.g.* by the octroi officials (p. x). — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

VIII. Sights. Theatres. Shops.

The larger **Churches** are open in the morning till 12, and generally again from 2, 3, or 4 to 7 p.m., while the most important are often open the whole day. Many of the smaller churches are open only till 8 or 9 a.m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On festivals and for a week or two before Easter the works of art

are often entirely concealed by the temporary decorations. Those always covered are shown by the verger *(sagrestano)*, who expects 30-50 c. from a single traveller, more from a party (p. xiii).

Museums, picture-galleries, etc., are usually open from 9 or 10 to 3 or 4 o'clock. All the collections which belong to Government are open free on Sun. and holidays, but on week-days a charge is usually made. Gratuities are forbidden.

The collections are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), Easter Sunday, Ascension Day (Ascensione), Fête de Dieu (Corpus Christi), the Festa dello Statuto (first Sunday in June), Assumption of the Virgin (Assunzione; 15th Aug.), Nativity of the Virgin (8th Sept.), Festival of the Annunciation (25th Mar.), All Saints' Day (1st Nov.), and Christmas Day; also the birthdays of the king (11th Nov.) and queen (8th Jan.). The arrangements, however, vary in different places. In Florence, for instance, the festa of San Giovanni Patrono (24th June) is kept, in Rome the anniversary of the entry of the Italian troops (Sept. 20th; p. 310), and in Naples Whitsunday and the 19th Sept. (St. Januarius). — The Papal collections are closed on Sundays and church-festivals and on the last Thursday in October.

Theatres. Performances begin at 8, 8.30, or 9, and terminate at midnight or later. In the large theatres, in which the season *(stagione)* frequently lasts only from St. Stephen's Day (Dec. 26th) to the end of the Carnival, operas and ballets are exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. The pit *(platea)*, to which the *'biglietto d'ingresso'* gives access, has standing-room only; for seats additional tickets must be taken (usually in advance in the larger towns). A box *(palco di primo, secondo, terzo ordine)*, which must always be secured in advance, is the pleasantest place for ladies or for a party of several persons. Evening-dress is generally worn in the boxes. Other reserved seats are the *poltrone* (front stalls) and the *posti distinti* or *sedie* (rear stalls). The theatre is the usual evening-resort of the Italians, who seldom observe strict silence during the performance of the opera. The intervals between the acts are usually very long. Cloak-rooms are found only in a few of the best theatres. Gentlemen usually wear their hats until the curtain rises.

Shops. Fixed prices have of late become much more general, but a reduction may usually be obtained on purchases of large amount. The traveller's demeanour should be polite but decided. Purchases should never be made in presence of a guide or through the agency of a hotel-employee. These individuals, by tacit agreement, receive a commission on the purchase-money, which of course comes out of the purchaser's pocket. On the other hand, the presence of an Italian friend is a distinct advantage.

Some caution is necessary in buying articles to be sent home. The full amount should never be paid until the package has arrived and its contents have been examined. If the shopkeeper does not agree to a written agreement as to the method of packing, the means of transport, and compensation for breakages, it is advisable to cut the transaction short. The transmission of large objects should be entrusted to a goods-agent.

IX. Post Office. Telegraph.

In the larger towns the **Post Office** is open daily from 8 a.m. to 8 or 9.30 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

Letters, whether *'poste restante'* (Italian *'ferma in posta'*), or to the traveller's hotel, should be addressed very distinctly, and the name of the place should be in Italian. The surname *(cognome;* Christian name, *nome)* should be underlined. When asking for letters the traveller should show his visiting-card instead of pronouncing his name. Postage-stamps *(francobolli)* are sold at the post-offices and tobacco-shops. The mail-boxes *(buca* or *cassetta)* are labelled *'per le lettere'*, for letters, and *'per le stampe'*, for printed matter.

Letters of 15 grammes ($^1/_2$ oz., about the weight of three sous) by town-post 5 c., to the rest of Italy 20 c., abroad *(per l'estero)* 25 c. The penalty *(segnatassa)* for insufficiently prepaid letters is double the deficiency. — Post Cards *(cartolina postale)* for town-post 5 c., for the rest of Italy and abroad 10 c.; reply-cards *(con risposta pagata)*, inland 15 c., abroad 20 c. — Letter Cards *(biglietto postale)* for town-post 5 c., for the rest of Italy 20 c., for abroad 25 c. — Book Packets *(stampe sotto fascia)*, 2 c. per 50 grammes, for abroad 5 c. — Registration Fee *(raccomandazione)* for letters and printed matter for the same town in which the visitor is staying 10 c., otherwise 25 c. The packet or letter must be inscribed *'raccomandata'*. — Post Office Orders, see p. x. Money may also be transmitted by telegraph. To secure registered letters or the payment of money-orders the stranger must show his passport or be identified by two witnesses known to the postal authorities. It is therefore often convenient to arrange to have the money sent to one's landlord.

Parcel Post. Parcels not exceeding 5 kilogrammes (11lbs.) in weight or 20 cubic decimètres in size (longest dimension not more than 60 centimètres, or about 2 ft.) may be sent by post in Italy for 60 c.; to England, viâ France, 2 fr. 75 c. The parcels must be carefully packed and sealed and may not contain anything in the shape of a letter. Parcels for abroad must be accompanied by two customs-declarations on forms for the purpose. Articles not liable to duty (such as flowers, etc.) are best sent as samples of no value *(campione senza valore)*, in Italy 2 c. per 50 gr., abroad 10 c. up to 50 gr., then 5 c. for each 50 gr. more.

Telegrams. For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr.: Great Britain 26, France 14, Germany 14, Switzerland 6-14, Austria 6-14, Belgium 19, Holland 23, Denmark 23, Russia 42, Sweden 26, Norway 34 c. To America from $3^3/_4$ fr. per word upwards, according to the State. Within the kingdom of Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special haste *(telegrammi urgenti)*, which take precedence of all others, may be sent at thrice the above rates.

X. Chronological Survey of Italian History.

I. Italy from the foundation of Rome to the downfall of the W. Roman Empire.

B.C. 754. Foundation of Rome. — Population of primitive Italy: In Italy proper (central portion): *Italic* peoples, embracing the *Latins*, the *Umbrians*, and the *Oscans (Samnites)*; *Etruscans*, in the district watered by the Arno. In South Italy: *Lucanians*, *Brutii*, *Siculi*, and *Greeks*. In Upper Italy (to the N. of the Rubicon, and the table-land of the Po): *Ligurians*, *Gauls*, and *Venetians*.

260. First naval victory of the Romans under *G. Duilius* at Mylæ, in the First Punic war.

218-201. Second Punic war. *Hannibal's* victories on the Ticinus and the Trebia (218), on Lake Trasimenus (217), at Cannæ (216). Defeat of *Hasdrubal* on the Metaurus (207).

102-101. *Marius* conquers the Teutons at Aquæ Sextiæ, and the Cimbrians at Vercellæ.

88-82. Civil war between *Marius* and *Sulla*.

60. First Triumvirate: *Caesar*, *Pompey*, and *Crassus*.

49-48. Civil war between Cæsar and Pompey.

44. Murder of Cæsar.

43. Second Triumvirate: *Octavianus*, *Mark Antony*, and *Lepidus*.

30. *Octavianus Augustus* supreme.

A.D. 14-68. Emperors of the Julian-Claudian dynasty: *Tiberius* (14-37), *Caligula* (37-41), *Claudius* (41-54), *Nero* (54-68).

67. Execution of *SS. Peter* and *Paul*.

68-69. *Galba; Otho; Vitellius*.

69-96. Emperors of the Flavian dynasty: *Vespasian* (68-78); *Titus* (79-81); *Domitian* (81-96).

96-180. Golden age of the empire: *Nerva* (96-98), *Trajan* (98-117), *Hadrian* (117-138), *Antoninus Pius* (138-161), *Marcus Aurelius* (161-180).

180-284. The soldier-emperors: *Commodus* (180-192), *Septimius Severus* (193-211), *Caracalla* (211-217), *Alexander Severus* (222-335), *Æmilian* (253), *Aurelian* (270-275), *Probus* (276-282).

284-305. *Diocletian*.

306-337. *Constantine the Great*, sole ruler after 324.

395. *Theodosius* divides the empire between his two sons *Arcadius* and *Honorius*.

410. Sack of Rome by *Alaric* the Visigoth.

440-461. *Pope Leo I. (the Great)*.

452. Invasion of N. Italy by *Attila*. Flight of the coast-population to the lagoons of the Adriatic (Beginning of Venetia).

455. Rome pillaged by the Vandals.

476. Deposition of *Romulus Augustulus*. *Odoacer* king of Italy.

II. Italy in the Middle Ages.

493-555. Empire of the Ostrogoths. *Theodoric the Great.*
535-555. War between the Ostrogoths (*Totila, Teia*) and the Byzantines (*Belisarius, Narses*).
555-568. Byzantine supremacy over the whole of Italy.
568-774. Empire of the Lombards in North and Central Italy.
590-604. *Pope Gregory I. (the Great).*
727. The Lombard king *Liutprand* presents the town of Sutri to the pope.
754-756. The Frankish king *Pepin* marches into Italy against the Lombards and the Byzantines. Consolidation of the papal power in Rome.
800. *Charlemagne* crowned emperor by Pope *Leo III.*
809 (811). The wars against King Pepin, son of Charlemagne, lead to the foundation of Venice.
962. *Otho I.* re-establishes the second Roman empire.
1056. *Humbert I.*, Count of Savoy.
1073-1087. *Pope Gregory VII.* (Hildebrand).
1073-1085. Struggle for supremacy between the German King *Henry IV.* and Gregory VII. The Investiture dispute.
1077. Henry IV. at Canossa.
1106-1125. *Emperor Henry V.* Renewal and termination of the Investiture dispute.
1152-1190. *Emp. Frederick I. (Barbarossa).*
1154-1155. Frederick Barbarossa's campaign against the Lombard towns. He is crowned emperor at Rome. *Arnold of Brescia.*
1158-1162. Barbarossa's second Italian campaign. Destruction of Milan.
1159-1181. *Pope Alexander III.*
1166-1168. Barbarossa's third Italian campaign. Defeat at Legnano. He meets Pope Alexander at Venice.
1183. Peace of Constance (between Barbarossa and the Lombards).
1190-1197. *Emp. Henry VI.* Annexation of Apulia and Sicily.
1198-1216. *Pope Innocent III.*
1212-1250. *Emp. Frederick II.*
1237. Victory of Frederick II. over the Lombards at Cortenuova.
1250-1254. *Emp. Conrad IV.*
1259. *Mastino della Scala,* Podestà of Verona.
1260. Battle of Montaperti. Victory of the Ghibellines at Florence.
1266. *Charles of Anjou* conquers Naples and Sicily, as a sequel to the defeat of *Manfred* at Benevento.
1268. *Conradin* is defeated at Scurcola and executed at Naples.
1266-1442. The *Angevin Dynasty* at Naples.
1282. Expulsion of the French from Sicily (Sicilian Vespers). Sicily falls to Aragon. — Rule of the guilds (Priori, Gonfalionere) at Florence.

1294. Supremacy of the *Visconti* at Milan.
1297. The Venetian noblesse assumes hereditary rights.
1305. *Clement V.* leaves Rome for Avignon, which becomes the official seat of the Holy See.
1312-1329. *Can Grande della Scala* at Verona.
1342. Abolition of the Constitution at Florence. *Count Walter of Brienne,* Duke of Athens, becomes dictator.
1343. Florence ruled by an oligarchy of rich mercantile families.
1352. The Venetians under *Andrea Dandolo* defeat the Genoese.
1377. Return to Rome of *Gregory XI.*
1378. Mob-rule at Florence ('Tumulto dei Ciompi'), followed by the reign of the patrician *Albizzi's.*
1379. The Venetians defeat the Genoese in the lagoons near Chioggia.
1387. *Gian Galeazzo Visconti* captures Verona.

III. Italy since the 15th century.

a. Rome and the Popes.

1431. *Eugene IV.*
1447. *Nicholas V.*
1455. *Calixtus III.* (Alfonso Borgia of Játiva).
1458. *Pius II.* (Æncas Silvius of Pienza).
1464. *Paul II.*

b. Piedmont, Milan, Venice, Tuscany, and Naples.

1405. Venice annexes Verona and Padua.
1406. Florence captures Pisa.
1411. Florence annexes Cortona.
1416. *Amedeo VIII. of Savoy* receives the title of duke from the *Emp. Sigismund* (in 1439 he was elected Anti-Pope, 'Felix', by the Council of Bâle).
1421. Florence annexes Leghorn.
1434. *Cosimo,* son of *Giovanni de' Medici,* who had been expelled by the Albizzi, returns to Florence.
1434-1537. Reign of the first Medici at Florence: *Cosimo the Elder* (1434-64), *Piéro de' Medici* (1464-69), and *Lorenzo the Magnificent* (1469-92).
1442-1496. Naples is ruled by the *House of Aragon.*
1450-1535. The *Sforzas* reign at Milan.

a. Rome and the Popes.

1471. *Sixtus IV.* (Francesco della Rôvere of Albissola).
1484. *Innocent VIII.* (Giov. Batt. Cibo of Genoa).
1492. *Alexander VI.* (Rodrigo Borgia of Játiva).

1503. *Pius III.* (Franc. Piccolomini of Siena).
Julius II. (Giuliano della Rôvere of Albissola).

1513. *Leo X.* (Giov. de' Medici of Florence).

1522. *Hadrian VI.* (of Utrecht).
1523. *Clement VII.* (Giulio de' Medici of Florence).

1527. Sack of Rome by the undisciplined imperial troops under Charles of Bourbon, who fell in the attack (Sacco di Roma).

1534. *Paul III.* (Alessandro Farnese).

b. Piedmont, Milan, Venice, Tuscany, and Naples.

1471. The *Este* family become dukes of Ferrara.

1494. Piero de'Medici is defeated in battle by Charles VIII. of France.
1498. *Girólamo Savonarola* burnt as a heretic.
1502. *Piero Soderini* elected Gonfalionere at Florence.
1503-1707. Naples under the Spanish viceroys.

1512. *Giov. de' Medici* (who became Pope Leo X. in 1513) and *Giuliano de' Medici* are reinstated in Florence by Spanish troops.
1512-1519. *Lorenzo*, son of Piero, reigns at Florence.
1515. *Francis I. of France* secures Milan by his victory at Marignano.
1519-1523. *Giulio de' Medici* (who became Pope Clement VII. in 1523) succeeds Lorenzo at Florence.
1521-26, 1527-29. Wars in Italy between Charles V. and Francis I.
1525. Battle of Pavia; Francis I. taken prisoner.
1527. Expulsion of the Medici from Florence.
1530. Florence taken by the imperial troops. *Alessandro de' Medici* appointed hereditary duke.
1535-1713. Milan under Spanish rule.
1537. Murder of Duke Alessandro of Florence.

a. Rome and the Popes.

1550. *Julius III.* (Giov. Maria del Monte).
1555. *Marcellus II.*
Paul IV. (Gian Pietro Caraffa of Naples).
1559. *Pius IV.* (Giov. Angelo de' Medici of Milan).
1566. *Pius V.* (Ghislieri of Piedmont).
1572. *Gregory XIII.* (Ugo Buoncompagni of Bologna).
1582. Institution of the Gregorian Calendar.
1585. *Sixtus V.* (Felice Peretti of the Marches).
1590. *Urban VII.* (Giambattista Castagna of Rome).
Gregory XIV. (Nicc. Sfondrati of Milan).
1591. *Innocent IX.* (Gianantonio Facchinetti of Bologna).
1592. *Clement VIII.* (Ippolito Aldobrandini of Florence).
1605. *Leo XI.* (Al. de' Medici).
Paul V. (Camillo Borghese).
1621. *Gregory XV.* (Al. Ludovisi).
1623. *Urban VIII.* (Maffeo Barberini).
1644. *Innocent X.* (Giambattista Pamfili).
1655. *Alexander VII.* (Fabio Chigi of Siena).
1667. *Clement IX.* (Giul. Rospigliosi).
1670. *Clement X.* (Emilio Altieri).
1676. *Innocent XI.* (Benedetto Odescalchi).
1689. *Alexander VIII.* (Pietro Ottobuoni).

b. Piedmont, Milan, Venice, Tuscany, and Naples.

1537-1564. *Cosimo I.*, who founded the later dynasty of the Medici (ended 1737).

1558-1597. *Alfonso II.* of Ferrara.
1564-1587. *Francesco de' Medici*, Duke, and (in 1569) Grand-Duke of Florence.

a. Rome and the Popes.

1691. *Innocent XII.* (Ant. Pignatelli).
1700. *Clement XI.* (Giov. Franc. Albani).

1721. *Innocent XIII.* (Mich. Ang. de' Conti).

1724. *Benedict XIII.* (Vinc. Maria Orsini).
1730. *Clement XII.* (Lorenzo Corsini).

1740. *Benedict XIV.* (Prosp. Lambertini).

1758. *Clement XIII.* (Carlo Rezzonico of Venice).

1769. *Clement XIV.* (Giov. Ant. Ganganelli of Rimini).
1775. *Pius VI.* (Giov. Angelo Braschi).

b. Piedmont, Milan, Venice, Tuscany, and Naples.

1706. Battle of Turin.
1707-1748. Naples under the Austrian viceroys.
1713. *Vittorio Amedeo II.* of Piedmont proclaimed king and receives Sicily.
1713-1801. Milan under Austrian rule.
1718. Venice definitely cedes Morea to Turkey (Treaty of Passarowitz).
1720. Piedmont exchanges Sardinia for Sicily. Vittorio Amedeo made King of Sardinia.

1730-73. *Carlo Emanuele III.*, King of Sardinia.
1737-1801. Tuscany under Austrian supremacy. *Francis Stephen of Lorraine*, Grand-Duke of Tuscany (1737-65).
1748-1860. Naples under the Bourbons.
1765-90. *Leopold*, Grand-Duke of Tuscany.
1773-96. *Vittorio Amedeo III.*, King of Sardinia.

1790-1801. *Ferdinand III.*, Grand-Duke of Tuscany.
1796-1797. *Bonaparte's* victorious campaign in Italy. Peace of Campoformio. Cisalpine and Ligurian Republic.
1796-1802. *Carlo Emanuele IV.*, King of Sardinia.

a. Rome and the Popes.

1800. *Pius VII.* (Gregorio Barnaba Chiaramonti of Cesena).

1810. Abolition of the temporal power of the Pope.

1810-1814. The States of the Church incorporated with the French empire.

1823. *Leo XII.* (Annib. della Genga of Spoleto).

1829. *Pius VIII.* (Franc. Xav. Castiglioni of Cingoli).

b. Piedmont, Milan, Venice, Tuscany, and Naples.

1797-1805. Venice under Austrian rule.

1799. The Repubblica Partenopea proclaimed at Naples.

1800. Victory of Bonaparte at Marengo.

1801. Tuscany is made a republic, and afterwards incorporated into the kingdom of Etruria.

1802-1821. *Vittorio Emanuele I.*, King of Sardinia.

1805-1814. Kingdom of Italy constituted, embracing Lombardy, Venetia, S. Tyrol, and Istria, with Milan as the capital (*Napoleon* king, *Eugène Beauharnais* viceroy). Piedmont, Genoa, Parma, and Tuscany ceded to France.

1806-1808. *Joseph Bonaparte*, King of Naples.

1808-1815. *Joachim Murat*, King of Naples.

1814-1824. *Ferdinand III.* regains the grand-ducal throne of Tuscany.

1814. Lombardy, together with Venice, re-acquired by Austria.

1815. Genoa annexed to the kingdom of Sardinia.

1816-1825. *Ferdinand I.*, King of the Two Sicilies.

1821-1831. *Carlo Felice*, King of Sardinia. With his death the senior branch of the House of Savoy becomes extinct.

1824-1859. *Leopold II.*, Grand Duke of Tuscany.

a. Rome and the Popes.

1831. *Gregory XVI.* (Mauro Capellari of Belluno).

1846. *Pius IX.* (Giov. Maria Mastai-Feretti of Scnigallia).

b. Piedmont, Milan, Venice, Tuscany, and Naples.

1831-1849. *Carlo Alberto* (of the collateral branch of Carignano), King of Sardinia.

1848-1849. War between Sardinia and Austria. Carlo Alberto abdicates after his defeat at Novara.

1849. *Vittorio Emanuele II.*, King of Sardinia.

1859. *Napoleon III.* and *Victor Emmanuel II.* join forces against Austria. Victories of Magenta and Solferino. Lombardy is awarded to Sardinia.

1860. Savoy and Nice ceded to France. Tuscany, Modena, Parma, most of the States of the Church, and Naples are joined to Sardinia. With the consent of the new parliament Victor Emmanuel on March 10th, 1861, takes the title of 'King of Italy'.

1866. War against Austria. Venice incorporated with Italy.

1870. Rome becomes a part of the kingdom of Italy.

1878. Jan. 9th, Death of Victor Emmanuel II. *Umberto I.* proclaimed King. — Feb. 20th, *Leo XIII.* (Gioacchino Pecci, of Carpineto) becomes pope.

1900. July 29th, Assassination of King Humbert. He is succeeded by *Vittorio Emanuele III.*, b. 1869 (m. Elena, Princess of Montenegro, b. 1873).

1903. July 20th, Death of Leo XIII. Aug. 4th. *Pius X.* (Giuseppe Sarto, of Riese; b. 1835) elected pope.

List

of the most important Artists mentioned in the Handbook,

with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor; ca. = circa, about; flor. = flornit; Bol. = Bolognese, Bresc. = Brescian, Crem. = Cremona, Ferr. = Ferrarese, Flem. = Flemish, Flor. = Florentine, Fr. = French, Gen. = Genoese, Ger. = German, Lom. = Lombard, Mant. = Mantuan, Mil. = Milanese, Mess. = Messinese, Mod. = Modenese, Neap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Pied. = Piedmontese, Pis. = Pisan, Rav. = of Ravenna, Rom. = Roman, Sicil. = Sicilian, Sien. = Sienese, Span. = Spanish, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

Agoracritos, Greek S., pupil of Phidias, ca. 436-424 B.C.

Albani (Albano), Franc., Bol. P., 1578-1660.

Alberti, Leon Batt., Flor. A., 1405-1472.

Albertinelli, Mariotto, Flor. P., 1474-1515.

Alcamenes, Greek S., pupil of Phidias, ca. 430-398 B.C.

Alemanno, Giov. (Giov. da Murano), Ven. P., middle of 15th century.

Alessi, Galeazzo, A., follower of Michael Angelo, 1500-72.

Alfani, Domenico di Paris, Umbr. P., 1483-1556.

Algardi, Al., Bol. S., A., 1592-1654.

Allegri, Ant., see *Correggio*.

Allōri, Al., Flor. P., 1535-1607.

—, *Cristofano (-foro)*, Flor. P., 1577-1621.

Alunno, Niccolò, see *Foligno*.

Amadéo (Amadio), Giov. Ant., Lom. S., 1447-1522.

Ammanati, Bart., Flor. A., S., 1511-92.

Angelico da Fiesole, Fra Giov., Flor. P., 1387-1455.

Apollonius of Tralles, Greek S., brother of Tauriscus, ca. 2nd cent. B.C.

Aquila, Silvestro dell', S., floruit ca. 1471-1505.

Arca, Nicc. dell', Bol. S., d. 1491.

Arnolfo di Cambio, see *Cambio*.

Auria, Dom. d', Neap. S., pupil of Giov. da Nola, d. 1585.

Avanzi, Jacopo degli, Bol. P., second half of 14th century.

Baccio d'Agnolo, Flor. A., S., 1462-1543.

Bagnacavallo (Bart. Ramenghi), Bol. & Rom. P., 1484-1542.

Baldovinetti, Alessio, Flor. P., 1427-1499.

Bambaja, il (Agostino Busti), Mil. S., ca. 1480-1548.

Bandinelli, Baccio, Flor. S., 1493-1560.

Bandini, Giov. (G. dell' Opera), Flor. S., pupil of Bandinelli, second half of 16th century.

Barbarelli, Giorgio, see *Giorgione*.

Barbieri, see *Guercino*.

Barili, Ant. (1453-1516) and *Giov.* (d. 1529), Sien. wood-carvers.

Barna or *Berna*, Sien. P., d. 1387.

Baroccio, Federigo, Rom. P., imitator of Correggio, 1528-1612.

Bartolo, Taddeo di, see *Taddeo*.

Bartolomeo della Porta, Fra, Flor. P., 1475-1517.

Basaiti, Marco, Ven. P., 14??-1521.

Bassano, Franc. (da Ponte), the Elder, father of Jacopo, Ven. P., ca. 1500.

—, *Franc. (da Ponte), the Younger*, son of Jacopo, Ven. P., 1548-90.

—, *Jacopo (da Ponte)*, Ven. P., 1510-92.

—, *Leandro (da Ponte)*, son of Jacopo, Ven. P., 1558-1623.

Batoni, Pompeo, Rom. P., 1708-87.

Bazzi, Giov. Ant., see *Sodoma*.

Beccafumi, Domenico, Sien. P., 1486-1551.

Begarelli, Ant., Mod. S., 1498-1565.

Bellini, Gentile, brother of Giovanni, Ven. P., 1427?-1507.

—, *Giovanni*, Ven. P., 1428?-1516.

—, *Jacopo*, father of Giovanni and Gentile, Ven. P., 110?-1464.

Belotto, Bern., see *Canaletto*.

Berettini, Pietro, see *Cortona*.

Bergamasco, Gugl., Ven. A., first half of 16th century.
Bernardi, Giov., da Castelbolognese, Bol. goldsmith, d. 1554.
Bernini, Giov. Lorenzo, Rom. A., S., 1598-1680.
Bertoldo di Giovanni, Flor. S., pupil of Donatello and teacher of Michael Angelo, d. 1491.
Betti, Bernardino, see *Pinturicchio.*
Bigordi, see *Ghirlandajo.*
Bissolo, Pier Franc., Ven. P., 1464-1545.
Boccacino, Boccaccio, Crem. P., ca. 1460-1518.
Boedas, Greek S., son of Lysippus.
Bologna, Giov. da, or *Giambologna* (*Jean de Boullogne* of Douai), Flem. and Flor. S., 1524-1608.
Boltraffio, Giov. Ant., Mil. P., pupil of Leonardo, 1467-1516.
Bonannus, Pis. A., S., about the close of 12th century.
Bonfigli, see *Buonfigli.*
Bonifazio the Elder (Veronese), d. 1540, *the Younger*, d. 1553, *the Youngest*, ca. 1555-79, Ven. P.
Bonvicino, see *Moretto.*
Bordone, Paris, Ven. P., ca. 1500-1571.
Borgognone, Ambrogio, da Fossano, Mil. P., 1155?-1523.
Borromini, Franc., Rom. A., S., 1599-1667.
Botticelli, Al. or *Sandro (Al. Filipepi)*, Flor. P., 1446-1510.
Bourguignon, Guill. (*G. Courtois*, of St. Hippolite-sur-Doubs), Rom. P., 1628-79.
—, *Jacques (J. Courtois*, of St. Hippolite, also called *Borgognone)*, Rom. P., 1621-76.
Bramante, Donato, Umb., Mil., and Rom. A., 1444-1514.
Bregno, Andrea, Lom. and Rom. S., 1421-1506.
—, *Lor.*, Ven. S., 15th century.
Bril, Paul, Flem. P., 1554-1626.
Bronzino, Angelo, Flor. P., 1502-72.
Brueghel, Pieter, the Elder, Flem. P., 1520-69.
Brunelleschi (Brunellesco), Fil., Flor. A., S., 1379-1446.
Bugiardini, Giuliano, Flor. P., 1475-1554.
Buon, Bart., the Elder, son of Giovanni, Ven. A., S., 15th century.
—, *Bart., the Younger, Bergamasco*, Ven. P., after 1500.
—, *Giov.*, Ven. A., S., 15th century.
—, *Pantaleone*, son of Giovanni, Ven. A., S., 15th century.
Buonarroti, see *Michael Angelo.*
Buonconsiglio, Giov. (called *Marescalco*), Vic. P., flor. 1497-1530.
Buonfigli (or *Bonfigli*), *Benedetto*, Umbr. P., ca. 1420-1496.
Busti, see *Bambaja.*

Caccini, Giov. Batt., Flor. P., 1562-1612.
Cagnacci (Canlassi), Guido, Bol. P., 1601-81.
Caliari, Benedetto, brother of P. Veronese, Ven. P., 1538-98.
—, *Paolo*, see *Veronese.*
Camaino, Tino da, Sien. P., d. 1339.
Cambiāso, Luca, Gen. P., 1527-85.
Cambio, Arnolfo di, Flor. A., S., 1232-1300.
Campagna, Girolāmo, Ven. S., pupil of Jac. Sansovino, 1552-1623.
Canaletto (Antonio Canale), Ven. P., 1697-1768.
— *(Bern. Belotto)*, Ven. P., 1724-80.
Canlassi, see *Cagnacci.*
Canova, Antonio, S., 1757-1832.
Caprino, Amadeo or *Meo del*, Rom. A., 1430-1501.
Caracci, see *Carracci.*
Caradosso, see *Foppa.*
Caravaggio, Michelangelo Amerighi da, Lomb., Rom., and Neap. P., 1569-1609.
—, *Polidōro Caldara da*, Rom., Neap., and Sicil. P., 1495-1543.
Carpaccio, Vittore, Ven. P., ca. 1470(?)-1520.
Carracci, Agostino, Bol. P., 1558-1601.
—, *Annibate*, brother of Agostino, Bol. P., 1560-1609.
—, *Lodovico*, Bol. P., 1555-1619.
Carrucci, see *Pontormo.*
Castagno, Andrea del, Flor. P., 1390-1457.
Castiglione, Benedetto, Gen. P., 1616-70.
Celtini, Benvenuto, Flor. S. and goldsmith, 1500-1572.
Cephisodotus the Elder, Greek S. (father of Praxiteles).
— *the Younger*, Greek S., son of Praxiteles.
Ciccione, Andrea, Neap. A., S., d. 1457.
Cignani, Carlo, Bol. P., 1628-1719.
Cigoli (Luigi Cardi da), Flor. P., 1559-1613.
Cima (Giov. Batt. C. da Conegliano), Ven. P., floruit 1489-1516.
Cimabue, Giov., Flor. P., 1240?-1302?.
Civitali, Matteo, Lucca S., 1435-1501.

Claude le Lorrain (Gellée), French P., 1600-1682.
Clovio, Don Giulio, P. of miniatures, pupil of Giulio Romano, 1498-1578.
Conegliano, G. B. da, see *Cima.*
Correggio (Antonio Allegri da), Parm. P., 1494?-1534.
Cortona, Pietro (Berettini) da, Flor. A., P., 1596-1669.
Cosimo, Piĕro di, see *Piĕro.*
Cosmati, the, Rom. S. and mosaicists, 12-13th centuries.
Cossa, Franc., Ferr. P., d. 1480.
Costa, Lor., Ferr. P., 1460-1535.
Cranach, Lucas, Ger. P., 1472-1553.
Credi, Lorenzo di, Flor. P., 1459-1537.
Critios, Greek S., 5th cent. B. C.
Crivelli, Carlo, Ven. P., ca. 1468-93.
Crónaca (Simone Pollajŭolo), Flor. A., 1454-1508.

D*anti, Vinc.*, Flor. S., 1530-76.
Deferrari, Defendente (da Chivasso), Pied. P., ca. 1500.
Dolci, Carlo, Flor. P., 1616-86.
Domenichino (Domenico Zampieri), Bol. P., A., 1581-1641.
Domenico di Paris Alfani, see *Alfani.*
Donatello (Donato di Niccolò di Betto Bardi), Flor. S., 1386-1466.
Dosso Dossi (Giov. di Niccolò Lutero), Ferr. P., ca. 1479-1542.
Duccio, Agostino d'Antonio di, Flor. S., A., b. 1418, d. after 1481.
Duccio di Buoninsegna, Sien. P., ca. 1285-1320.
Dürer, Albrecht, Ger. P., 1471-1528.
Dyck, Ant. van, Flem. P., pupil of Rubens, 1599-1641.

E*lsheimer, Adam*, Ger. P., 1578-1620.
Eusebio di San Giorgio, Umbr. P., ca. 1510.
Euthycrates, Greek S., son of Lysippus, ca. 300 B. C.
Eutychides, Greek S., pupil of Lysippus, beginning of 3rd cent. B.C.

F*abriano, Gentile da*, Umbr. P., ca. 1370-1427 (?).
Ferrari, Gaudenzio, Pied. and Lom. P., 1471?-1546.
Ferrucci, Andr., da Fiesole, Flor. S., 1465-1526.
Fiammingo, Arrigo, of Malines, Rom. P., d. 1601.
Fieravanti, Fieravante, Bol. A., ca. 1380?-1447.
Fiĕsole, Fra Giovanni Angelico da, see *Angelico.*
—, *Mino da*, Flor. and Rom. S., 1431-84.
Filarete, Ant. (Ant. Averulino), Flor. A., S., d. after 1465.
Finiguerra, Maso, Flor. goldsmith, ca. 1452.
Fiorenzo di Lorenzo, Umbr. P., ca. 1472-1521.
Foggini, Giov. Batt., Flor. S., 1652-1737.
Foligno, Nicc. (Alunno) di Liberatore da, Umbr. P., ca. 1430-1502.
Fontana, Carlo, Rom. A., 1634-1714.
—, *Domenico*, Rom. A., 1543-1607.
—, *Giov.*, brother of Domenico, Rom. A., 1540-1614.
Fonte, Jac. della, see *Quercia.*
Foppa, Cristófero, called *Caradosso*, Lom. goldsmith, d. 1527.
Francesca, Piĕro della (Pietro di Benedetto), Umbr. Flor. P., ca. 1420-92.
Francesco (Cecco) di Giorgio (Martini), Sien. A., S., P., 1439-1502.
Francesco Napoletano, P., pupil of Leonardo da Vinci.
Francia, Francesco (Franc. Raibolini), Bol. P., S., 1450-1517.
—, *Giacomo*, son of Francesco, Bol. P., 1487-1557.
Franciabigio (Franc. Bigio), Flor. P., 1482-1525.
Francucci, Innoc., see *Imola.*
Fuga, Ferdinando, Rom. A., 1699-1780.
Fungai, Bernardino, Sien. P., d. 1516.

G*addi, Agnŏlo*, Flor. P., pupil of Giotto, 1333-66.
—, *Gaddo*, Flor. P., ca. 1260-1327.
—, *Taddéo*, Flor. P., A., pupil of Giotto, ca. 1300-66.
Gaetano, Scip., Neap. P., 16th cent.
Galilei, Alessandro, Flor. A., 1691-1737.
Garbo, Raffaellino del (R. dei Capponi), Flor. P., ca. 1466-1524.
Garŏfalo (Benvenuto Tisi da), Ferr. P., 1481-1559.
Gellée, see *Claude le Lorrain.*
Ghiberti, Lor., Flor. S., 1378-1455.
Ghirlandājo, Dom. (Dom. Bigordi), Flor. P., 1449-94.
—, *Ridolfo (R. Bigordi)*, son of Dom., Flor. P., 1483-1561.
Giambologna, see *Bologna, Giov. da.*
Giocondo, Fra, Veron. and Rom. A., 1435-1515.
Giordano, Luca, surnamed *Fapresto*, Neap. P., ca. 1632-1705.

Giorgione (Giorgio Barbarelli), Ven. P., 1477?-1510.
Giotto (di Bondone), Flor. P., A., S., 1276-1337.
Giovanni da San Giovanni (Giov. Manozzi), Flor. P., 1599-1636.
Gozzoli, Benozzo, Flor. P., pupil of Fra Angelico, 1420-97.
Granacci, Franc., Flor. P., 1469-1543.
Guercino, il (Giov. Franc. Barbieri), Bol. and Rom. P., 1591-1666.

Holbein, *Hans, the Younger*, Ger. P., 1497-1543.
Honthorst, Gerh. (Gherardo della Notte), Flem. P., 1590-1656.

Imola, *Innocenzo da (Inn. Francucci)*, Bol. P., 1494?-1550?.

Juvara *(Ivara), Fil.*, of Messina, A., 1685-1735.

Kauffmann, *Maria Angelica*, Ger. P., 1741-1807.

Landini, *Taddeo*, Flor. S., d. 1594.
Lanfranco, Giov., Bol., Rom., and Neap. P., 1580?-1647.
Laurana, Franc., of Istria, Sicil. S., flor. ca. 1468-90.
Le Brun, Charles, Fr. P., 1619-90.
Legros, Pierre, Fr. P., 1656-1719.
Leochares, Greek S., middle of the 4th cent. B.C.
Leonardo da Vinci, Flor. and Milan. P., S., A., 1452-1519.
Leopardi, Al., Ven. S., A., 14??-1522.
Liberale da Verona, Ver. P., 1451-1515?
Libri, Girol. dai, Ver. P., 1474-1566.
Licinio, Bernardino, P., pupil of Pordenone, ca. 1524-44.
—, *Giov. Ant.*, see *Pordenone.*
Ligorio, Pirro, Rom. A., d. 1580.
Lionardo, see *Leonardo.*
Lippi, Filippino, Flor. P., 1459-1504.
—, *Fra Filippo*, father of Filippino, Flor. P., 1412-69.
Lombardo (Pietro, d. 1515; *Ant.*, d. 1516; *Tullio*, d. 1559; *Girol.*, etc.), Ven. A., S.
Longhena, Bald., Ven. A., 1604-75.
Lorenzetti, Ambrogio, Sien. P., d. 1348?
—, *Pietro*, Sien. P., ca. 1309-1348.
Lorenzetto, (Lorenzo di Lodovico), Flor. and Rom. A., S., 1489-1541.
Lorenzo di Pietro, see *Vecchietta.*
Lotto, Lorenzo, Ven. P., 1480-1556.
Luini, Bernardino, Lom. P., 1470?-1530?
Lunghi, Mart., the Elder, Rom. A., ca. 1570.
—, *Onorio*, Rom. A., son of the preceding, 1561-1619.
—, *Mart., the Younger*, son of the last, Rom. A., d. 1657.
Lysippus, Greek S., 4th cent. B.C.

Maderna, *Carlo*, Rom. A., 1556-1629.
—, *Stefano*, Lom. Rom. S., 1571-1636.
Mainardi, Seb., Tusc. P., d. 1513.
Majano, Benedetto da, Flor. A., S., 1442-97.
—, *Giuliano*, brother of the preceding, Flor. A., 1432-90.
Manni, Giannicola di Paolo, Umbr. P., d. 1544.
Mantegna, Andrea, Pad. and Mant. P., 1431-1506.
Maratta (Maratti), Carlo, Rom. P., 1625-1713.
Marcantonio Raimondi, engraver, ca. 1488-1527.
Marconi, Rocco, Ven. P., ca. 1500.
Margaritone, P. and S., of Arezzo, 1236?-1313.
Mariano, Lor. di, surnamed *il Marinna*, Sien. S., 1476-1534.
Martini, Simone (Sim. di Martino) Sien. P., 1283-1344.
Marziale, Marco, Ven. P., floruit ca. 1492-1507.
Masaccio (Tommaso di Ser Giovanni di Castel San Giovanni), Flor. P., 1401-28?
Masolino (da Panicale), Flor. P., teacher of the preceding, 1383-1440?
Massegne, Jacobello and *Pierpaolo delle*, Ven. S., ca. 1400.
Matsys, Quentin, Flem. P., ca. 1460-1530.
Mazzola, Franc., see *Parmigianino.*
Mazzolino, Lodov., Ferr. P., 1481-1530.
Mazzoni, Guido (called *il Modanino*), Mod. S., 1450-1518.
Melozzo da Forli (Melozzi degli Ambrosi), Umbr. and Rom. P., 1438-1494.
Memling, Hans, Flem. P., 1430-94.
Memmi, Lippo, Sien. P., d. 1356.
Menelaus, Græco-Rom. S. of the time of Augustus.
Mengs, Ant. Raphael, Ger. P., 1728-79.
Messina, Antonello da, Ven. P., d. ca. 1493.
Metsu, Gabriel, Dutch P., 1630-1667.
Michael Angelo Buonarroti, Flor. and Rom. S., P., A., 1475-1564.
Michelozzo, Flor. A., S., 1391-1472.
Mignard, Pierre, French P., 1612-95.

Montagna, Bart., Vic. P., ca. 1450-1523.
Montelupo, Baccio da, Flor. S., P., 1469-1533?.
—, *Raffaello da*, son of the preceding, Flor. S., ca. 1505-ca. 1567.
Montorsoli, Fra Giov. Ang., Flor. S., assistant of Michael Angelo, 1507-63.
Moretto da Brescia (Alessandro Bonvicino), Bresc. P., 1498-1555.
Morone, Franc., Veron. P., 1474-1529.
Moroni, Giov. Batt., Bergam. and Bresc. P., 1510?-1577.
Murano, Ant. and *Bart.*, see *Vivarini.*
Murano, Giov. da, see *Alemanno.*
Murillo, Bartolomé Estéban, Span. P., 1617-82.
Muziano, Girol., Rom. P., 1530-92.
Myron, Greek S., 5th cent. B.C.

Nanni *(d'Antonio) di Banco*, Flor. S., 1373?-1420.
Nola, Giov. da (Giov. Merliano), Neap. P., 1478-1559.

Oggiono, *Marco da*, Milan. P., pupil of Leonardo, ca. 1470-1530.
Orcagna or *Orgagna (Andrea di Cione)*, Flor. A., S., P., pupil of Giotto, 1308?-1368.
Overbeck, Joh. Friedr., Ger. P., 1798-1869.

Pacchia, *Girolamo del*, Sien. P., 1477-ca. 1535.
Padovanino (Al. Varotari), Ven. P., 1590-1650.
Paggi, Giov. Batt., Gen. P., 1554-1627.
Palladio, Andr., Vicent. and Ven. A., 1518-80.
Palma Giovane (Giovine), Giac., Ven. P., 1544-1628.
—, *Vecchio, Jac.*, Ven. P., 1480-1528.
Palmezzano, Marco, of Forlì, P., ca. 1456-1537.
Pannini, Giov. Paolo, Rom. P., 1695-1768.
Parmigianino or *Parmeggianino (Franc. Mazzola)*, Parm. P., 1503-40.
Pasiteles, Græco-Rom. S., 72-48 B.C.
Pedrini, Giov., Lom. P., pupil of Leonardo, floruit ca. 1500.
Pellegrino Pellegrini (Tibaldi), Bol. A., P., 1527-91.
Penni, Franc. (il Fattore), Flor. and Rom. P., pupil of Raphael, 1488-1528.
Perin del Vaga, see *Vaga.*
Perugino, Pietro (Pietro Vanucci), Umbr. and Flor. P., teacher of Raphael, 1446-1524.
Peruzzi, Baldassare, Sien. and Rom. A., P., 1481-1536.
Phidias, Greek S., 500-430? B.C.
Piero di Cosimo, Flor. P., 1462-1521.
Pietro, Giov. di, see *Spagna.*
—, *Lor. di*, see *Vecchietta.*
Pinturicchio (Bernardino Betti), Umbr. P., 1454-1513.
Piombo, Seb. del, see *Sebastiano.*
Pippi, see *Romano.*
Pisano, Andrea, Pis. P., d. after 1349.
—, *Giov.*, Pis. S., A., son of Niccolò, d. 1320.
—, *Niccolò*, Pis. S., A., ca. 1206-80.
Poccetti, Bernardino, Flor. P., 1542-1612.
Polidoro, see *Caravaggio.*
Pollajuolo, Ant., Flor. S., P., A., 1429-98.
—, *Piero*, Flor. S., P., 1443-96?.
Polycletus, Greek S., 5th cent. B.C.
Ponte, Ant. da, Ven. P., second half of 16th century.
—, *Franc., Jac. da*, see *Bassano.*
Pontormo, Jac. da (Carrucci), Flor. P., 1494-1557.
Ponzio, Flaminio, Rom. A., ca. 1570-1615.
Pordenone, Giov. Ant. (G. A. Licinio da P.), Friulian and Ven. P., 1483-1539.
—, see also *Licinio, Bernardino.*
Porta, Bart. della, see *Bartolomeo.*
—, *Giac. della*, Lom. A., S., 1541-1604.
—, *Giov. Batt. della*, Rom. S., 1539-1594.
—, *Guglielmo della*, Lom. and Rom. S., d. 1577.
Poussin, Gaspard (G. Dughet), French P., 1613-75.
—, *Nicolas*, French P., 1594-1665.
Pozzo, Andrea, Jesuit, P., A., and decorator, 1642-1709.
Praxiteles, Greek S., ca. 364-329 B.C.
Primaticcio, Nicc., Mant. P., 1490-1570.
Procaccini, Camillo, Mil. P., 1546-ca. 1609.
—, *Ercole, the Elder*, father of Camillo, Mil. P., 1520-after 1591.

Quercia, *Jac. della* (or *J. della Fonte*), Sien. S., 1374-1438.

Raffaello *dal Colle*, Rom. P., 1490-1540.
Raphael Santi da Urbino, Umbr., Flor., and Rom. P., A., 1483-1520.
Raibolini, see *Francia.*
Raimondi, see *Marcantonio.*

Rainaldi, Carlo, Rom. A., 1611-91.
Rembrandt, Harmensz, van Ryn, Dutch P., 1606-69.
Reni, Guido, Bol. P., 1574-1642.
Ribera, see *Spagnoletto*.
Ricciarelli, see *Volterra, Daniele da*.
Riccio (Andrea Briosco), Pad. S., A., 1470-1532.
Rizzo, Ant., Ver. and Ven. S., A., ca. 1430-98?.
Robbia, Andrea della, Flor. S., 1437-1528.
—, *Giov. della*, son of Andrea, Flor. S., 1469-1529?.
—, *Luca della*, Flor. S., 1399-1482.
Robusti, see *Tintoretto*.
Rodari, Tom., Lom. S., A., end of 15th century.
Romanino, Girol., Bresc. P., 1485-1566.
Romano, Giulio (G. Pippi), Rom. P., A., pupil of Raphael, 1492-1546.
—, *Paolo (Paolo di Mariano di Tuccio Taccone)*, Rom. S., d. 1470?.
Rondinelli, Niccolò, Ravenna and Ven. P., ca. 1500.
Rosa, Salvator, Neap. and Rom. P., 1615-73.
Rosselli, Cosimo, Flor. P., 1439-1507.
Rossellino, Ant. (Ant. di Matteo Gambarelli), Flor. P., 1427-1478?.
—, *Bern.*, brother of Antonio, Flor. and Rom. A., S., 1409-64.
Rossi, Properzia de', Bol. S., 1490-1530.
—, *Vincenzo de'*, Flor. S., 16th cent.
Rovezzano, Benedetto da, Flor. S., 1476-1556.
Rubens, Peter Paul, Flem. P., 1577-1640.
Ruysdael, Jacob van, Dutch P., 1628?-82.
Rustici, Giov. Franc., Flor. S., 1474-1552.

Sacchi, A., Rom. P., 1598?-1661.
Salaino, Andr., Milan. P., pupil of Leonardo, flor. ca. 1495-1515.
Salerno, Andr. da (Andr. Sabattini), Neap. P., pupil of Raphael, 1480-1545.
Salimbeni, Ventura, Sien. P., 1557?-1613.
Salviati, Franc., Flor. and Rom. P., 1510-63.
Sammicheli, Michele, Ver. A., 1484-1554.
Sangallo, Antonio da, the Elder, Flor. A., 1455-1534.
—, *Antonio da, the Younger*, Flor. A., nephew of the preceding, 1485-1546.
Sangallo, Francesco da, son of Giuliano, Flor. S., 1494-1576.
—, *Giuliano da*, brother of Antonio the Elder, Flor. A., 1445-1516.
Sano di Pietro (di Domenico), Sien. miniature-painter, 1406-81.
Sansovino, Andrea da (Andrea Contucci, of Monte Sansavino), Flor. and Rom. S., 1460-1529.
—, *Jac. (J. Tatti)*, pupil of Andrea, Flor., Rom. and Ven. A., S., 1486-1570.
Santacroce, Girol. da, Ven. P., d. ca. 1550.
Santi, Giov., father of Raphael, Umbr. P., ca. 1450-1494.
—, *Raffaello*, see *Raphael*.
— *di Tito*, Flor. P., 1538-1603.
Saraceni, Carlo, surnamed *Veneziano*, Ven. and Rom. P., 1585-1625.
Sarto, Andrea del (Andrea d'Agnolo), Flor. P., 1487-1531.
Sassoferrato (Giov. Batt. Salvi), Rom. P., 1605-85.
Savoldo, Girol., Bresc. P., 1508-48.
Scamozzi, Vinc., Ven. P., 1552-1616.
Schiavone (Andr. Meldola), Ven. P., 1522-82.
Scopas, Greek S., ca. 390-350 B.C.
Sebastiano del Piombo (Seb. de' Luciani), Ven. and Rom. P., 1485-1547.
Segaloni, Maso, Flor. A., 17th cent.
Sermoneta, Girol. Sicciolante da, Rom. P., d. 1580.
Sesto, Cesare da, Mil. P., pupil of Leonardo, d. after 1524.
Settignano, Desiderio da, Flor. S., 1428-64.
Signorelli, Luca, Tusc.-Umbr. P., after 1450-1523.
Simone Martini, see *Martini*.
Sirani, Elisabetta, Bol. P., 1638-65.
Sódoma, il (Giov. Ant. Bazzi), Lom., Sien., and Rom. P., ca. 1477-1549.
Sogliani, Giov. Ant., Flor. P., 1492-1544.
Solari, Cristofano (Cristoforo), called *Il Gobbo*, Mil. S., A., d. 1540.
Solario, Andrea (da Milano), Lom. P., ca. 1460-1515?.
Spagna, Lo (Giov. di Pietro), Umbr. P., pupil of Perugino, d. ca. 1530.
Spagnoletto (Gius. Ribera), Span., Neap. P., 1588-1656.
Squarcione, Franc., Pad. P., 1394-1474.
Stephanus, Græco-Rom. S., 1st. cent. B.C.

Strozzi, Bern. (Il Cappuccino or *Il Prete Genovese)*, Gen. P., 1581-1644.
Subleyras, Pierre, French P., 1699-1749.
Sustermans, Justus, Flem. P., 1597-1681.

Tacca, *Pietro*, S., pupil of Giov. da Bologna, d. ca. 1650.
Taddeo di Bartolo, Sien. P., 1362-1422?.
Tatti, see *Sansovino*.
Tauriscus of Tralles, Greek S., brother of Apollonius, ca. 2nd cent. B.C.
Tempesta, Ant., Rom. P., 1637-1701.
Teniers, David, the Younger, Flem. P., 1610-90.
Thorvaldsen, Bertel, of Copenhagen, S., 1770-1844.
Tibaldi, see *Pellegrino Pellegrini*.
Tiépolo, Giov. Batt., Ven. P., 1693-1770.
Timarchos, Greek S., son of Praxiteles, 4th cent. B.C.
Tintoretto, Dom. (Dom. Robusti), son of the following, Ven. P., 1562-1637.
—, *il (Jac. Robusti)*, Ven. P., 1519-94.
Tisi, Benv., see *Garofalo*.
Titian (Tiziano Vecelli da Cadore), Ven. P., 1477-1576.
Torriti, Jacobus, Rom. mosaicist, second half of 13th century.
Tribŏlo (Nicc. Pericoli), Flor. S., 1485-1550.
Tura, Cosimo, Ferr. P., 1432-96.

Uccello, *Paolo*, Flor. P., 1397-1475.
Udine, Giov. (Nanni) da, Ven. and Rom. P., colleague of Raphael, 1487-1564.

Vacca, *Flaminio*, Rom. S., second half of 16th century.
Vaga, Perin del (Pier. Buonaccorsi), Rom. P., pupil of Raphael, 1499-1547.
Valentin, Fr. P., 1601-34.
Vanni, Franc., Sien. P., 1565-1609.
Vannucci, Pietro, see *Perugino*.
Vanvitelli, Lodov., Rom. P., A., 1700-73.
Vasāri, Giorgio, Flor. P., A., and writer on art, 1512-74.
Vecchietta (Lorenzo di Pietro), Sien. S., A., P., 1412-80.
Vecelli, Tiziano, see *Titian*.
Velazquez (Diego V. de Silva), Span. P., 1599-1660.
Venusti, Marcello, P., pupil of Michael Angelo, d. after 1570.
Veronese, Paolo (P. Caliari), Ver. and Ven. P., 1528-88.
Verrocchio, Andrea (A. de' Cioni), Flor. S., P., 1435-88.
Vignŏla (Giacomo Barozzi), A., 1507-73.
Vinci, Leonardo da, see *Leonardo*.
Viti, Timoteo (Tim. della Vite), Bol., Umbr., and Rom. P., 1467-1523.
Vittoria, Al., Ven. S., A., 1525-1608.
Vivarini, Alvise (also called *Luigi*), Ven. P., ca. 1464-1503.
—, *Ant. (Ant. da Murano)*, Ven. P., ca. 1440-70.
—, *Bart. (Bart. da Murano)*, Ven. P., ca. 1450-99.
Volterra, Daniele da (D. Ricciarelli), Flor. P., pupil of Michael Angelo, 1509-66.

Weyden, *Roger van der*, Flem. P., 1399 (or 1400)-1464.
Wouverman, Philips, Dutch P., 1619-68.

Zampieri, see *Domenichino*.
Zucchero (Zuccaro), Federigo, Flor. P., 1560-1609.
—, *Taddeo*, Flor. P., 1529-68.

Contractions of Proper Names.

Ag. = Agostino.	Fil. = Filippo.	Lod. = Lodovico.
Al. = Alessandro.	Franc. = Francesco.	Lor. = Lorenzo.
Ann. = Annibale.	Giac. = Giacŏmo.	Nicc. = Niccolò.
Ant. = Antonio.	Giov. = Giovanni.	Rid. = Ridolfo.
Bart. = Bartolomeo.	Girol. = Girólămo.	Seb. = Sebastiano.
Batt. = Battista.	Gius. = Giuseppe.	Tom. = Tommaso.
Bern. = Bernardo.	Gugl. = Guglielmo.	Vinc. = Vincenzo.
Dom. = Domenico.	Jac. = Jacŏpo.	Vitt. = Vittore.

Glossary of Art Terms.

Affricano, a dark variegated marble from the Greek island of Chios.

Ambo (pl. *Ambones*), a reading-desk or pulpit placed beside the choir-screen in early basilicas. In Rome ambones are usually in pairs, the S. for the Epistle, the N. for the Gospel.

Apsis, *Tribuna*, the vaulted semicircular or polygonal recess at the end of the choir. Comp. Basilica.

Archaic, as a term in art-history, is equivalent to 'pre-Phidian'.

Archaistic describes works in the archaic style, but executed in a later age, *e. g.* by Pasiteles (p. xxxviii).

Atrium, an entrance-court.

Attica, *Attic Story*, a low story with pilasters instead of pillars.

Baldacchino, a canopy supported by four columns over the altar.

Basilica, a rectangular edifice with the nave loftier than the aisles, and a recess or hemicycle at the end of the nave.

Borgo, a suburb.

Breccia or *Brocatello*, a kind of marble-conglomerate.

Campanile, the detached belfry of Italian churches.

Campo Santo, *Cimitero*, a cemetery.

Ciborium, originally = Baldacchino (see above); now the receptacle on the altar for the Host.

Cinquecento, the 16th century.

Cipollino, a green-veined white marble from Eubœa.

Cippus, a cubical tombstone, sometimes hollowed out to receive the ashes; also a boundary-stone.

Cista, a toilet-case, generally of bronze, and sometimes richly decorated.

Confessio, a chamber beneath the high-altar, containing the tomb of the saint; the origin of the crypt.

Cosmato Work, mosaic-work of coloured marbles, glass-paste, and gold-leaf found on columns, choir-screens, and altars in Roman churches. Comp. p. xxxvi.

Diptych, a folding tablet with two leaves, of wood, ivory, metal, etc.

Exedra, a recess or hemicycle projecting from an ancient building.

Giallo Antico, yellow Numidian marble, veined with red.

Hermes (pl. *Hermae*), a bust attached to a quadrangular pillar.

Intarsia, an inlaid mosaic of tinted woods.

Loggia, an open arcade, occurring both on the exterior walls of palazzi and in their courts.

Municipio, a municipality or municipal authority; sometimes = town-hall.

Nero Antico, black Laconian marble.

Niello Work, incised designs on silver or gold plates, with the lines filled up with a black composition.

Opus Alexandrinum, a kind of stone mosaic used for pavements (12th and 13th cent.).

Opus Reticulatum (net-work), masonry with the joints running in diagonal lines.

Opus Spicatum, pavement of small bricks laid on their edge in herring-bone fashion.

Palazzo Comunale, *Pal. Pubblico*, a town-hall.

Pavonazzetto, a yellow marble shot with blue.

Peperino, volcanic tufa from the vicinity of Rome (so called from the black grains it contains, like peppercorns).

Pietà, a representation of the Madonna with the dead Christ.

Porta Santa, a kind of breccia, of mingled red, white, black, blue, and violet; used for the Porta Santa (p. 280).

Porticus, a roofed colonnade, either enclosing a space or in a straight line; not to be confounded with *portico*, a porch.

Predella, a small narrow painting placed under a large altar-piece.

Putto, the figure of a child.

Quattrocento, the 15th century.

Rosso Antico, a brownish-red marble found in Greece and in Egypt.

Rustica Work, masonry of large rough blocks, draughted or smoothed round the edges only.

Termini, the Latin expression for Hermæ (p. xli).

Travertine, a kind of limestone found near Tivoli.

Triclinium, the dining-room of an ancient house.

Triumphal Arch in churches is the lofty arch dividing the choir from the transept or the nave.

Villa, a country-estate, including the house and park. The house itself — the 'villa' in the English sense — is called *Casino*.

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1. From Paris *(Geneva)* to Turin viâ Mont Cenis.

499 M. Railway in 16-27½ hrs. (fares 91 fr. 80, 62 fr. 35, 40 fr. 20 c.; return-ticket, valid for a month, 148 fr. 50, 106 fr. 75 c.). Trains start from the Gare de Lyon. Travellers are recommended to leave Paris by the night-express (sleeping-cars; voitures de luxe), in order to cross the Alps by daylight. The 'Rome Express' ('train de luxe'; extra fare to Turin 26 fr. 90 c.) leaves Paris on Tues., Thurs., and Sat. only. — The 'Peninsular and Oriental Express', a through-train from Calais (London) to Brindisi, runs every Frid.; from Calais to Turin, 20¼ hrs. (special fares; tickets from the Sleeping Car Co. and P. & O. Co. only).

From Paris to (348 M.) **Culoz** (775 ft.; *Hôtel Folliet; Rail. Restaurant*), the junction of the Geneva line, see *Baedeker's Northern France* and *Baedeker's Southern France.*

FROM GENEVA TO CULOZ, 42 M., railway in $1^1/_2$-$2^1/_2$ hrs. (fares 8 fr. 10 c., 6 fr., 4 fr. 45 c.). The line follows the right bank of the Rhône, on the slopes of the Jura Mts. Beyond ($14^1/_2$ M.) *Collonges* the Rhône flows through a narrow rocky defile, which the line quits by the long *Tunnel du Crédo* ($2^1/_3$ M.). Beyond the grand *Valserine Viaduct* the train reaches ($20^1/_2$ M.) *Bellegarde* (Poste), at the influx of the Valserine into the Rhône (French custom-house examination). — 42 M. *Culoz.*

The train crosses the Rhône, and at ($352^1/_2$ M.) *Chindrieux* reaches the N. end of the *Lac du Bourget* (745 ft.). On the opposite bank is the Cistercian monastery of *Hautecombe.*

360 M. **Aix-les-Bains** (850 ft.; *Hôtel Splendide; Grand Hôt. Bernascon et Regina; Grand Hôt. d'Aix; Hôt. Métropole; Hôt. du Centre,* less expensive; and many others), the *Aquae Gratianae* of the Romans, is a celebrated watering-place with 8300 inhab., possessing sulphur-springs (107° Fahr.).

370 M. **Chambéry** (880 ft.; *Hôt. de France; Hôt. des Princes; Hôt. de la Paix*), beautifully situated on the *Leisse,* with 21,800 inhab., is the capital of the Department of Savoy.

$378^1/_2$ M. *Montmélian* (920 ft.; buffet). The ancient castle was destroyed in 1705 by Louis XIV. The train now ascends the valley of the *Isère.* — 386 M. *St. Pierre d'Albigny* (Hôt. de la Gare), the junction for *Albertville* and (32 M.) *Moûtiers-en-Tarentaise;* the town lies on the right bank, commanded by the ruined castle of *Miolans.* — Near ($388^1/_2$ M.) *Chamousset* the line turns to the right and traverses the valley of the *Arc (Vallée de Maurienne),* which here joins the Isère. 394 M. *Aiguebelle;* $414^1/_2$ M. *St. Jean-de-Maurienne;* 422 M. *St. Michel-de-Maurienne* (2330 ft.). The train crosses the Arc several times. Numerous tunnels. — 428 M. *La Praz* (3135 ft.).

431 M. **Modane** (3465 ft.; *Buffet; Hôtel International, Hôt. Terminus,* both at the station) is the seat of the French and Italian custom-house authorities (carriages changed).

The train (view to the right) describes a wide curve round the village, and, passing through two short tunnels, enters the great **Mont Cenis Tunnel,** by which the *Col de Fréjus* (8470 ft.) is penetrated in a S.E. direction, though the name is derived from the old Mont Cenis road, which crosses the Mont Cenis Pass, 17 M. to the E.

The tunnel, $7^3/_4$ M. in length, 26 ft. wide, and 19 ft. high, was completed in 1861-70 at a total cost of 75,000,000 fr. It is lighted by lanterns placed at intervals of 500 mètres. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit (25-30 min.), and are recommended to keep the windows shut.

At the S. end of the tunnel is (444 M.) *Bardonnecchia* (4125 ft.), the first Italian station. The best views are now to the left. Two tunnels. 447 M. *Beaulard.* Near (451 M.) *Oulx* (3500 ft.) the line enters the picturesque valley of the *Dora Riparia.* — Beyond (455 M.) *Salbertrand* nine tunnels are traversed. To the left, between the

second and third, a glimpse is obtained of the little town of *Exilles*, with the frontier-fortress of that name. — Below (461½ M.) *Chiomonte* or *Chaumont* (2525 ft.) the valley contracts, forming a wild gorge *(Le Gorgie)*, of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side, dominated by the *Roche-Melon* (11,604 ft.). When the valley expands *Susa*, with its Roman triumphal arch, comes in sight on the left. — 465 M. *Meana*. Three tunnels. The train crosses the Dora. — 471 M. *Bussoleno* (1425 ft.) is the junction for (4½ M.) Susa.

At (475 M.) *Borgone* the Dora is crossed. — Beyond (482 M.) *Sant' Ambrogio di Torino* (1160 ft.) the railway traverses the *Chiuse*, a narrow pass between the *Monte Pirchiriano* (right) and the *Monte Caprasio* (left). — At (485 M.) *Avigliana* the valley expands into a broad plain. — 488 M. *Rosta;* 491 M. *Alpignano;* 495 M. *Collegno*.

499 M. *Turin*, see p. 40.

2. From Lucerne (Bâle) to Milan. St. Gotthard Railway.

174 M. Railway; express train (first class only; with dining-car, déj. 4, D. 5 fr.) in 6 hrs., fast trains in 6¾-8¾ hrs. (fares 36 fr. 50, 25 fr. 60, 17 fr. 75 c.), ordinary trains in 11-11¾ hrs. — At *Arth-Goldau* (p. 4) the line is joined by the branch from Zurich (1¼-1½ hr.). — Between Lucerne and Chiasso a dining-car (déj. 3½, D. 4 fr.) is attached to the afternoon fast train from Bâle and to the morning fast train from Milan; the night-express has a sleeping-car. — The morning fast train from Bâle stops at Göschenen for dinner (3½ fr. incl. wine); travellers should be careful to avoid an involuntary change of carriages or even of trains. — Finest views from Lucerne to Flüelen on the right, from Flüelen to Göschenen on the left, from Airolo to Bellinzona on the right, and at Lugano and Como on the left. To travellers not pressed for time the *Steamboat Voyage* on the Lake of Lucerne (2¼-2¾ hrs.) from Lucerne to Flüelen is recommended in preference to the railway (1-1½ hr.). — For the journey from Bellinzona to Como comp. the Maps at pp. 8, 10.

The St. Gotthard Railway was constructed in 1872-82 at a cost of 238 million francs (9,520,000 *l.*). Its highest point (3786 ft. above sea-level) is in the middle of the great tunnel; some of the inclines (maximum gradient 26 : 100) have been surmounted by large spiral tunnels, of which there are three on the N. side of the St. Gotthard and four on the S. In all the railway has 79 tunnels (with an aggregate length of 29 M.), 83 bridges, and 14 viaducts. The great tunnel alone cost nearly 57 million francs.

Lucerne. — **Hotels.** Schweizerhof & Luzerner Hof; Grand Hôtel National; Beaurivage; Hôtel de l'Europe; Swan; Rigi, all on the lake; Balances, on the Reuss; Hôtel du Lac; St. Gotthard; Savoy & Waldstätterhof; Monopole & Metropole; Bristol; Victoria, all near the station; Sauvage, Rössli, Engel, etc., unpretending.

Lucerne (1435 ft.), with 31,000 inhab., the capital of the canton of that name, is beautifully situated on both banks of the *Reuss*, at the W. end of the *Lake of Lucerne*. The best view is obtained from the *Gütsch*, at the W. end of the town, ½ M. from the station

(cable-railway). The celebrated *Lion of Lucerne*, designed by Thorvaldsen, is $^1/_4$ M. from the Schweizerhof-Quai.

The railway describes a wide curve round the town (two tunnels) and then skirts the Küssnacht arm of the Lake of Lucerne, with the Rigi rising opposite. — 12 M. *Immensee* (1520 ft.), on the Lake of Zug. — $17^1/_2$ M. *Arth-Goldau* (p. 3). — 25 M. *Brunnen*, on the *Lake of Uri*, or E. arm of the Lake of Lucerne, which the line now skirts, threading several tunnels. — Beyond ($32^1/_2$ M.) *Flüelen* (1435 ft.; Weisses Kreuz, Adler, etc.) we ascend the broad valley of the *Reuss*. — 36 M. *Erstfeld* (1558 ft.).

The most interesting part of the railway begins at (41 M.) *Amsteg* (1800 ft.). The train crosses the *Kärstelen-Bach* by an imposing bridge, commanding a view of the Maderaner-Tal to the left and of the Reuss-Tal to the right, then penetrates the slope of the *Bristenstock* (10,085 ft.) by means of two tunnels, and crosses the Reuss by an iron bridge 256 ft. high. We now follow the left bank, crossing the *Inschialp-Bach* and the *Zgraggen-Tal*, and skirt the mountain through three tunnels and over a viaduct. — Beyond (46 M.) *Gurtnellen* (2430 ft.) the train crosses the *Gornerен-Bach* and the *Hägrigen-Bach*, and enters the *Pfaffensprung Loop Tunnel* (1628 yds. long; 115 ft. of ascent). After three shorter tunnels we cross the *Lower Meienreuss Bridge*. Beyond the *Wattinger Loop Tunnel* (1192 yds. long; 76 ft. of ascent) the train again crosses the Reuss, and penetrates another tunnel to —

51 M. *Wasen* (3055 ft.), a considerable village, the church of which, owing to the windings of the railway, seems constantly to shift its position. The line is now carried over the imposing *Middle Meienreuss Bridge* (260 ft. high) and through the *Leggistein Loop Tunnel* (1198 yds. long; 82 ft. of ascent), beyond which it crosses for the third time the wild and deep ravine by the *Upper Meienreuss Bridge*. Emerging from the next tunnel on the open mountain-slope, we perceive Wasen and the winding track left far below. We next cross two bridges, penetrate the *Naxberg Tunnel* (1 M. long; ascent of 118 ft.), and immediately beyond the village of *Göschenen* cross the *Göschenen-Reuss* (view of the Göschenen-Tal to the right, with the beautiful *Damma Glacier*).

56 M. **Göschenen** (3640 ft.; **Rail. Restaurant*, comp. p. 3).

Immediately beyond the station the train crosses the *Gotthard-Reuss* and enters the **St. Gotthard Tunnel** (highest point 3786 ft.), which runs due S., 5-6000 ft. below the St. Gotthard Pass. The tunnel is 16,400 yds., or about $9^1/_4$ M. in length, 28 ft. broad, and 21 ft. high, and is laid with a double track. Trains take 14-20 min. to pass through it.

66 M. **Airólo** (3755 ft.; *Rail. Restaurant*), in the upper *Ticino Valley*, was partly destroyed by a landslip in 1898. The scenery here still retains its Alpine character.

The train crosses the Ticino, passes through the *Stalvedro Tunnel*, and enters the *Stretto di Stalvedro*. The valley expands near (70 M.) *Ambri-Piotta* (3250 ft.). — Beyond (73 M.) *Rodi-Fiesso* (3085 ft.) the *Monte Piottino (Platifer)* projects into the valley on the N. The Ticino descends the gloomy gorge in a series of waterfalls. The railway crosses the gorge, passes through two short tunnels, and enters the *Freggio Loop Tunnel* (1 M. in length) to emerge, 118 ft. lower, in the *Piottino Gorge*. We again cross the Ticino in the midst of wild rocky scenery, and thread several tunnels, including the *Prato Loop Tunnel* (1 M. long; 118 ft. of descent). Beyond the last short tunnel the fertile valley of Faido, with its fine chestnut-trees, is disclosed to view. Returning to the left bank, we reach —

78 M. *Faido* (2485 ft.), the capital of the *Leventina*, thoroughly Italian in character. On the right the *Piumogna* descends in a fine waterfall. — The train now follows the left bank of the Ticino, traversing a beautiful district. Cascades descend from the abrupt cliffs on either side, one of the finest being the veil-like fall of the *Cribiasca*, a little short of (82 M.) *Lavorgo*.

Farther on the Ticino forces its way through the *Biaschina Ravine* to a lower region of the valley and forms a beautiful waterfall. The railway descends on the left bank by means of two loop-tunnels, each nearly 1 M. long, situated one below the other in corkscrew fashion, viz. the *Pianotondo Loop Tunnel* (115 ft. of descent) and the *Travi Loop Tunnel* (118 ft. of descent).

The train has now reached the lower zone of the Valle Leventina, and crosses and recrosses the Ticino on either side of (87 M.) *Giornico* (1480 ft.). 91 M. *Bodio* (1090 ft.). — The *Brenno* descends from the *Val Blenio* on the left to join the Ticino.

94 M. *Biasca* (970 ft.; Rail. Restaurant), with a Romanesque church on a hill. — 102 M. *Claro* (830 ft.), at the foot of the *Pizzo di Claro* (8920 ft.). — Beyond (104 M.) *Castione* the train passes the mouth of the *Val Mesocco* (Bernardino Route), crosses the *Moësa*, and, beyond the next tunnel, brings us into view of —

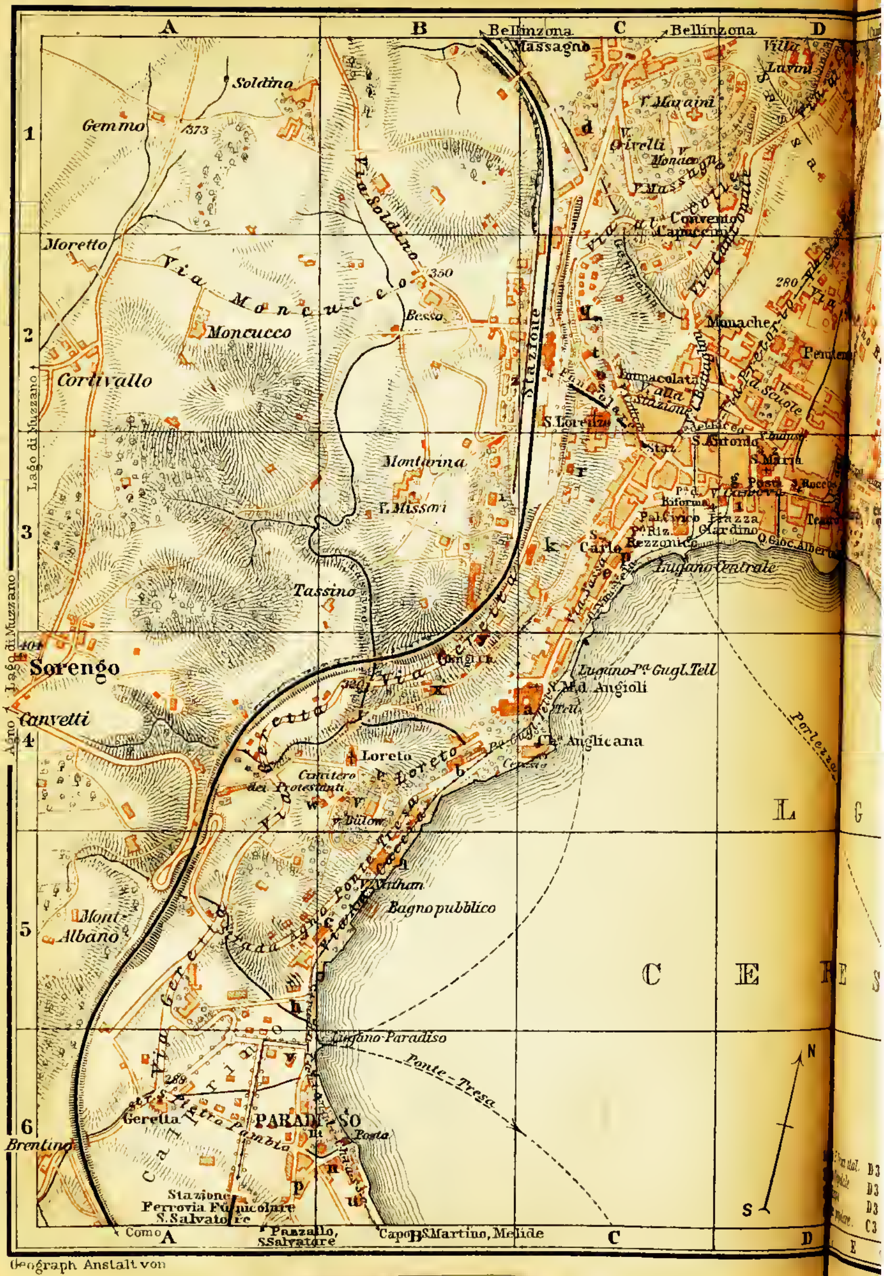
106 M. **Bellinzona** (775 ft.; *Rail. Restaurant; Hôtel Suisse et Poste; Albergo Cervo; Railway Hotel*), the capital of the canton of *Ticino* and a thoroughly Italian town (5100 inhab.). It is the junction for Locarno (p. 11) and Luino (p. 11). Above it rise three picturesque castles of the 15th cent.: the *Castello Grande*, to the W., the *Castello di Mezzo*, and the *Castello Corbario*, to the E.

The railway to Milan passes through a tunnel below the Castello di Mezzo. — At (108 M.) *Giubasco* the railways to the Lago Maggiore (p. 11) diverge to the right. Our line approaches the mountains and ascends the slopes of *Monte Cenere*. *Cadenazzo* (p. 11) lies below on the right. Two tunnels. View on the right of the

Ticino valley and the N. end of the Lago Maggiore. The train then penetrates the *Monte Cenere* (1815 ft.) by means of a tunnel (1 M. long), 1438 ft. above the sea-level. At the S. end of the tunnel, in a sequestered valley, lies (115 M.) *Rivera-Bironico* (1420 ft.). Descending the pretty valley of the *Agno*, we reach (120 M.) *Taverne* (1105 ft.). Beyond *Lamone* (1033 ft.) the train quits the Agno and threads the *Massagno Tunnel*.

124 M. **Lugano.** — The **Railway Station** (1110 ft.; Pl. C, 2; **Restaurant;* view, see p. 8) is connected with the town by a road, a shorter footpath, and a CABLE TRAMWAY (*Funicolare;* Pl. C, 2, 3), at the S. end of the station, which runs from 6 a.m. to 11 p.m. (fares, up 40 or 20 c., down 20 or 10 c.). — The STEAMBOATS (to Porto Ceresio, for the Lago di Varese, to Ponte Tresa, for the Lago Maggiore, and to Porlezza, for the Lago di Como, see p. 18; to Capolago, on the Generoso Railway, see p. 8) have three piers: *Lugano-Città*, in the inner town, in front of the Palazzo Civico (Pl. C, 3), *Lugano-Parco*, near the Grand Hôtel (Pl. C, 4), and *Lugano-Paradiso* (Pl. B, 6), for Paradiso (p. 8) and the Mte. San Salvatore.

Hotels (in spring rooms should be secured in advance; comp. p. xx). The chief hotels send omnibuses to meet the trains and steamers. *On the Lake:* *GRAND HÔTEL (Pl. a; B, C, 4), formerly *Hôt. du Parc*, Piazza Guglielmo Tell, with garden (band twice a day), R. 4-6, B. 1½, déj. 3, D. 5, omn. 1½, music ½ fr.; *GRAND HÔTEL SPLENDIDE (Pl. c; B, 5), Via Antonio Caccia, on the road to Paradiso (p. 8), R. 5-9, B. 1½, déj. 3½, D. 5, omn. 1½ fr.; *HÔT.-PENS. BELLEVUE AU LAC (Pl. h; A, 5), in the same street, R. 3-5, B. 1¼, déj. 2¾-3, D. 3¾-4, omn. 1¼ fr.; HÔT. DU PARC-BEAUSÉJOUR *(Mme. Béha).* — Second Class: LUGANO (Pl. e; C, 3), on the quay, with small garden, R. 2½-5, B. 1½, déj. 3, D. 4, pens. 6-10 fr.; ALB.-RISTORANTE AMERICANA (Pl. f; D, 3), Piazza Giardino, pens. 6 fr., Italian; HÔTEL-GARNI WALTER (see p. 7), R. 2-3, B. 1¼, D. 2½ fr.; HÔT.-PENS. VICTORIA (Pl. l; B, 5), on the Paradiso road, with garden, R. 2-3, B. 1¼, D. 3½, pens. 6½-8 fr; PENS. VILLA SPERANZA, PENS. ET RESTAURANT LORETO, both at *Loreto* (Pl. B, 4). — *In the Town:* HÔT. SUISSE (Pl. g; D, 3), R. 2-3, B. 1¼, déj. 2½, D. 3, pens. from 6½ fr., well spoken of; PENS. ZWEIFEL, R. 1½, D. incl. wine 2, pens. incl. wine 5 fr. — *Near the Station:* to the S., *HÔT.-PENS. BRISTOL (Pl. y; B, 4), R. 3-5, B. 1½, déj. 3, D. 5, pens. 8-12 fr.; *HÔT. BEAU-REGARD ET CONTINENTAL (Pl. i; B, 3), R. 2½-6, B. 1½, déj. 3, D. 4, pens. 7½-12 fr.; *HÔT.-PENS. BERNA & BELLAVISTA (Pl. r; C, 3), R. 3-5½, B. 1¼, D. 3½, S. 2½, pens. 7-10 fr.; *PENS. VILLA BELVEDERE, at *Montarina* (Pl. B, 3); *HÔT. ST. GOTTHARD-TERMINUS (Pl. k; C, 3), R. 3-6, B. 1½, déj. 3-3½, D. 4-4½, pens. 8-12 fr.; to the N., *HÔT. WASHINGTON (Pl. d; C, 1), R. 3-3½, B. 1¼, déj. 2½, D. 3½, pens. 7-8 fr.; *HÔT. MÉTROPOLE (Pl. x; B, 4), with garden, R. 4-5, B. 1½, déj. 3, D. 5, pens. 8-12 fr.; PENS. VILLA STAUFFER, pens. 5-7 fr.; HÔT.-PENS. AMTMANN, R. 1½-2½, pens. from 6 fr.; *HÔT.-PENS. OBERLAND, at *Massagno*, R. 1½-2½, B. 1, D. 2-2½, pens. 5-7 fr. — *Below the Station:* *HÔT.-PENS. PFISTER, Via al Colle, with garden, R. 2½-4, B. 1¼, déj. 2½, D. 3½, pens. 6-10 fr.; HÔT. ERICA ET CENTRAL (Pl. q; C, 2), R. 2-3½, B. 1¼, D. 3½, S. 2½, pens. 6-8 fr.; HÔT. DE LA VILLE ET PENS. BON-AIR (Pl. s; C, 2), R. 2-3, déj. 2½, D. 3½, pens. 5-7 fr.; HÔT. MILAN ET TROIS SUISSES (Pl. t; C, 2), R. 1½-2½, B. 1¼, D. 3, S. 2½, pens. 6-7 fr., with its dépendance HÔT. DE LA GARE (Pl. o; C, 2), R. 2 fr.; PENS. INDUNI, pens. 5-6 fr., very fair. — At *Paradiso* (p. 8): *HÔT.-PENS. DE L'EUROPE (Pl. v; A, 6), R. 3½-10, B. 1½, déj. 3, D. 4-5, pens. 9½-17, omn. 1½ fr.; *HÔT.-PENS. REICHMANN (Pl. n; B, 6), R. 2½-5, B. 1½, D. 4, S. 3, pens. 7-12 fr.; *HÔT. BEAU-RIVAGE (Pl. m; A, B, 6), R. 3-6, B. 1½, D. 3½, pens. 7½-12 fr., both with garden and terrace on the lake; *PENS. VILLA CARMEN (Pl. u; B, 6), R. 2½-5, B. 1¼, D. 3½, S. 2½, pens. 6½-10 fr.; HÔT.-PENS. PARA-



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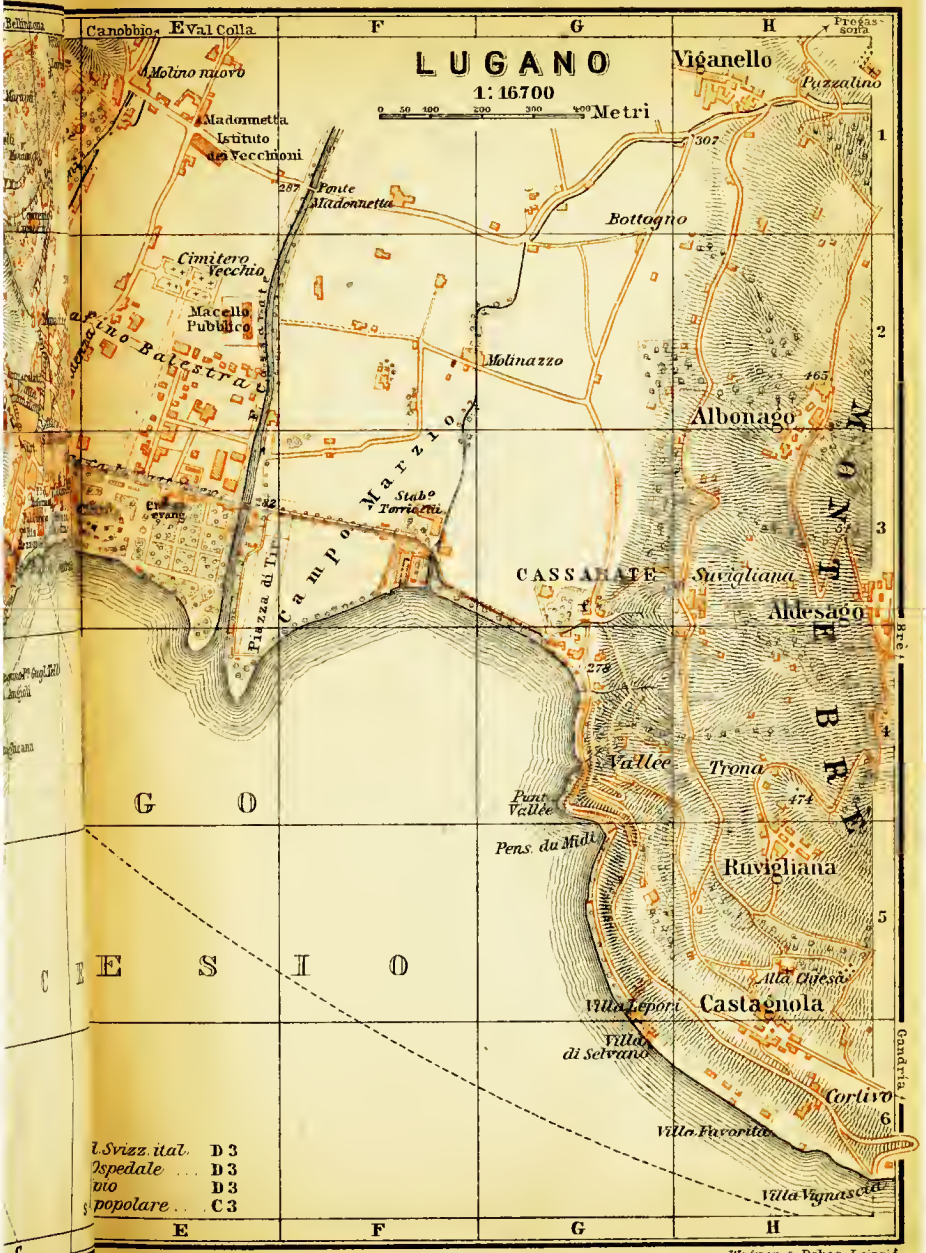


Wagner & Debes, Leipzig.

DISO (Pl. p; A, 6), R. 2-3, B. 1, D. 3, pens. 5-6 fr.; HÔT.-PENS. MEISTER, well spoken of, $5^1/_2$-7 fr. — At *Cassarate* (p. 8), 1 M. to the E. of the pier of Lugano, sheltered, with S. aspect: *HÔT.-PENS. VILLA CASTAGNOLA (Pl. w; G, 3), with pretty garden, R. $2^1/_2$-$4^1/_2$, B. $1^1/_4$, D. $3^3/_4$, S. $2^3/_4$, pens. 7-11 fr.; *PENS. VILLA DU MIDI (Pl. G, 5), $^1/_4$ M. farther on, $4^1/_2$-5 fr. — At *Castagnola* (p. 8): *PENS. VILLA MORITZ, higher up the hill, with restaurant, pens. $5^1/_2$-7 fr.; PENS. MONT FLEURI. — At *Davesco*, $4^1/_2$ M. to the N.E., in the Val Cassarate: HÔT.-PENS. CHÂTEAU DE DAVESCO, with electric and other baths, R. 3-5, B. $1^1/_4$, D. $3^1/_2$-4, pens. 8-12 fr.

Beer: *Walter*, see p. 6 (Munich beer; much frequented); *M. Saal*, Piazza della Riforma; *Post*, opposite the post-office; *Theatre Restaurant*.

Cafés. *Café Centrale*, *C. Jacchini*, both in the Piazza Giardino; *Continental*, Piazza Guglielmo Tell.

Lake Baths (*Bagno Pubblico;* Pl. B, 5), on the Paradiso road (open June-Sept.; bath 20 c., box 80 c., dress and towels 20 c.).

Post & Telegraph Office (Pl. D, 3), Via Canova, and at Paradiso (Pl. B, 6).

Theatre. *Teatro Apollo* (Pl. D, 3), Quai Giocondo Albertolli; operas and dramas in winter, concerts and variety-performances in summer.

Electric Tramway (10 c.) from the Piazza Giardino every 20 min. to (S.) *Paradiso* or the *Salvatore Station*, (E.) *Cassarate*, and (N.) *Molino Nuovo*.

English Chapel, adjoining the Grand Hôtel (Pl. C, 4).

Lugano (905 ft.), the most important town in the Swiss canton of *Ticino*, with 9400 inhab., is charmingly situated on the lake of the same name (comp. p. 18), and is well worthy of a prolonged stay. The environs possess all the charms of Italian mountain-scenery; numerous villages and country-seats are scattered along the banks of the lake, and the vineyards and gardens of the lower hills contrast beautifully with the dark foliage of the chestnuts and walnuts. To the S., immediately above the town, rises the wooded *Monte San Salvatore* (p. 8); to the E., across the lake, is the *Monte di Caprino;* to the right is the *Monte Generoso* (p. 9), while on the left are the *Monte Brè* (3050 ft.) and the beautiful *Monte Boglia* (4960 ft.). On the N. opens the broad valley of the *Cassarate*, backed by a group of mountains among which the *Monte Camoghè* (7305 ft.) and the *Sasso Grande* (4890 ft.) are conspicuous.

An avenue planted with trees skirts the lake. Opposite the Lugano-Città steamboat-pier is the handsome *Palazzo Civico* (Pl. C, 3). The *Piazza Giardino*, with its gardens, lies to the E. — At the S. end of the quay is a *Fountain Statue of Tell*, by Vela (1852).

The old convent-church of *Santa Maria degli Angioli* (Pl. C, 4), adjoining the Grand Hôtel, contains, on the rood-screen, one of *Bernardino Luini's* largest and most beautiful frescoes (1529). It represents the *Passion of Christ, and is crowded with figures. To the left, on the wall of the church, is the Last Supper, and in the 1st chapel on the right an attractive Madonna, both by *Luini*.

The interior of the town, with its arcades, its shops and workshops in the open air, and the granite wheel-tracks in the street, has a thoroughly Italian air. — *San Lorenzo* (Pl. C, 2), the principal church, on a height below the railway-station, of the 15th cent.,

has a rich marble façade in the early-Renaissance style. The terrace in front of the station commands a splendid view.

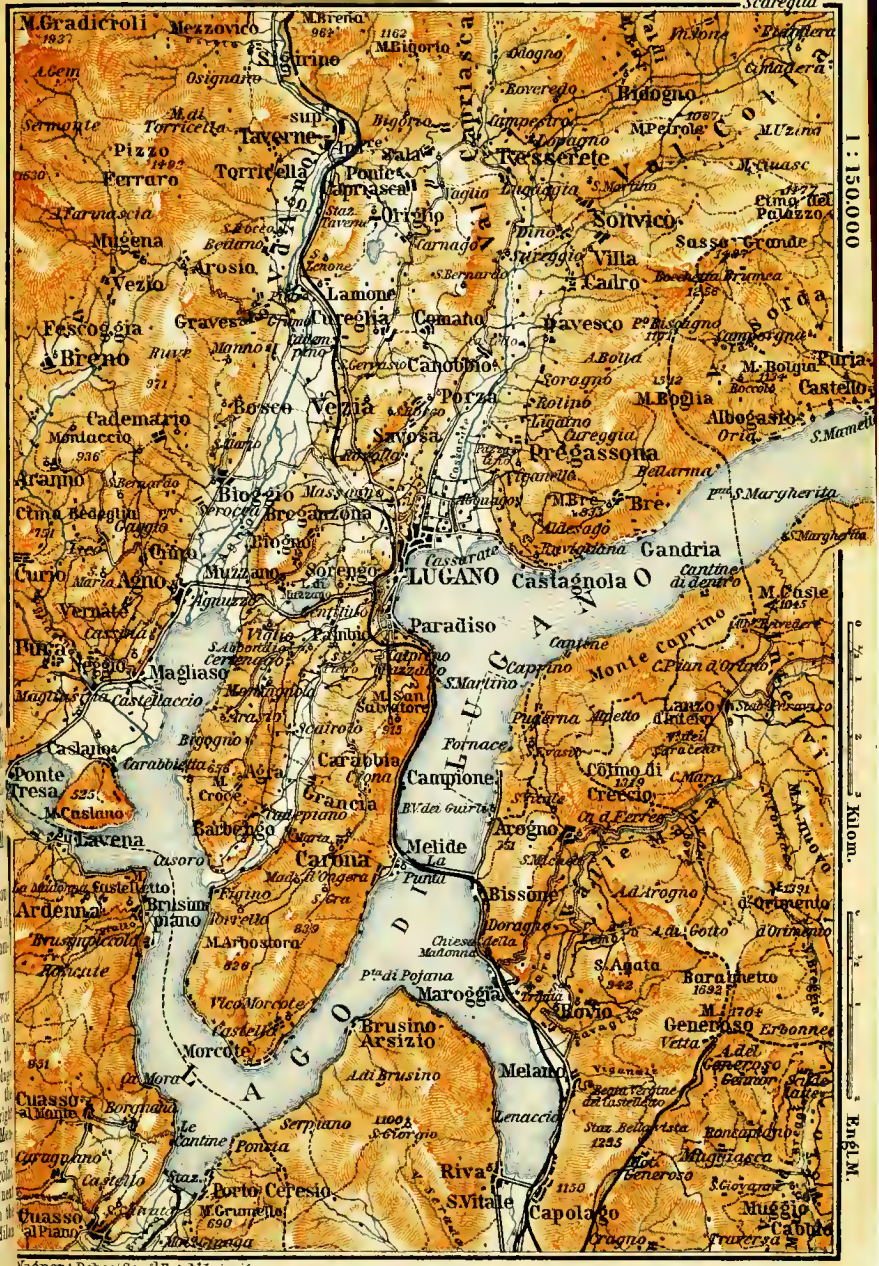
WALKS. To the S.: by the highroad traversing the suburb of *Paradiso* (Pl. A, B, 6; electric tramway, see p. 7) and skirting the foot of Mte. Salvatore to the (1½ M.) headland of *San Martino*. — To the E.: from the Piazza dell' Indipendenza (Pl. D, 3), where No. 78, on the right, is the entrance to the shady park of the *Villa Gabrini* or *Ciani* (Pl. D, E, 3; with a marble figure of 'La Desolazione', by V. Vela; fee 1-1½ fr.), the Via Carlo Cattaneo crosses the (¼ M.) *Cassarate* to (¾ M.) *Cassarate* (Pl. G, 3; electric tramway, p. 7), whence we follow the sunny highroad at the foot of the Monte Brè to (1 M.) *Castagnola* (1080 ft.; Pl. H, 5, 6), commanding a view of the Monte Salvatore.

The most interesting excursion is the *ASCENT OF THE MONTE SAN SALVATORE, by CABLE-RAILWAY (1800 yds. long) from Paradiso in ½ hr. (fare 3, down 2, return-ticket 4 or on Sun. and festivals 2 fr., incl. R., S., & B. 10 fr.). The lower station (Pl. A, 6; 920 ft.; Restaurant, déj. 3, D. 4 fr.) lies at the terminus of the electric tramway (p. 7), ¼ M. from the steamboat-pier *Lugano-Paradiso*. — The railway, with an initial gradient of 17:100, crosses the St. Gotthard railway, traverses a viaduct (110 yds. long; gradient 38:100), and reaches the halfway station of *Pazzallo* (1635 ft.), where carriages are changed. The line now ascends over dolomite rock at an increasing gradient (finally 60:100) to the terminus (2915 ft.; Hôtel Kulm). Thence we ascend on foot to the (7 min.) summit *(Vetta)* of the **Monte San Salvatore** (2980 ft.), on which there is a pilgrimage-chapel. The *View embraces the Lake of Lugano, the mountains, and their wooded slopes sprinkled with numerous villas. To the E. above Porlezza is Monte Legnone (p. 19); to the N. above Lugano Monte Camoghè; to the left of this the distant Rheinwald mountains; and to the W. the chain of Monte Rosa and other Alps of the Valais (panorama by Imfeld). Morning-light best.

The RAILWAY TO MILAN crosses the *Tassino Valley* by a viaduct 120 ft. high (charming view of Lugano to the left), skirts the Monte San Salvatore, passes under its N.E. spur, and then runs along the W. bank of the lake. From (129½ M.) *Melide* both road and railway cross the lake by means of a stone causeway (900 yds. long; fine views) to *Bissone*, on the E. bank. Two tunnels. Then (131 M.) *Maroggia*, at the W. base of *Mte. Generoso*.

134 M. *Capolago* (*Hôt.-Pens. du Lac, R. 2 fr.; Rail. Restaurant), at the head of the S.E. arm of the lake, near the mouth of the *Laveggio*, is the station for the *Generoso Railway* (steamboat from Lugano 2-3 times daily in summer, in about 1 hr.).

FROM CAPOLAGO TO THE MONTE GENEROSO, rack-and-pinion railway (running from April 1st to Oct. 31st) in 1¼ hr., to Bellavista (Hôt. Generoso) in 56 minutes. Return-fare to the top 10 fr. (Sun. 7 fr. 50 c.), from Lugano 11 fr. 75 c. (Sun. 8 fr. 75 c.); return-ticket incl. R., B., & D. at the Hôtel Kulm, 18 fr. — The trains start from the steamboat-pier at Capolago and halt at the *St. Gotthard Railway Station*. The train ascends the slope (gradient 20:100; afterwards 22:100), with a view on the right of the Val di Laveggio, girt with wooded hills, of the little town of Mendrisio, and, to the left, of the Lake of Lugano. Just before entering a curved tunnel we catch a glimpse of Monte Rosa. — 2 M. *San Nicolao* (2325 ft.), a station in the finely wooded *Val di Solarino*. The line next describes a wide curve, enters a tunnel, and proceeds high up on the mountain-slope, with views of the plain of Lombardy as far as Milan and Varese.



Scareglia
1 : 150.000
Kilom.
Engl. M.
M.Gradicioli
Mezzovico
Sigirino
M.Breno
M.Bigorio
Osignano
Sermonte
Taverne
Pizzo
Ferraro
Torricella
Ponte Capriasca
Origlio
Tesserete
Bidogno
M.Petrole
Sonvico
Sasso Grande
Villa
Cadro
Mugena
Arosio
Vezio
Lamone
Cureglia
Comano
Davesco
Fescoggia
Breno
Canobbio
Porza
Bosco
Vezia
Savosa
Pregassona
Cademario
Aranno
Bioggio
Breganzona
Bre
Gandria
Curio
Agno
Muzzano
Sorengo
LUGANO
Castagnola
Vernate
Paradiso
Pura
Neggio
Magliaso
Castellaccio
Caslano
Ponte Tresa
Carabbia
Campione
Grancia
Barbengo
Lavena
Carona
Melide
Arogno
Bissone
Ardenna
Brusimpiano
Maroggia
Rovio
Brusino Arsizio
Morcote
Melano
Cuasso al Monte
Porto Ceresio
Riva
S.Vitale
Capolago
Muggio
Cabbio
Cuasso al Piano
Monte Caprino
Lanzo d'Intelvi
Colmo di Creccio
Generoso
Barabinetto
Puria
Castello
Albogasio
Oria
Cima del Palazzo
Sorda
Vallo Capriasca
Vallo Colla
Vallo Mara
Vallo Lugano
Lago di Lugano
Vagner & Debes Geog. Estab. Leipzig

3½ M. *Bellavista* (4010 ft.; Albergo Bellavista, plain; restaurant). A path from the station leads in 5 min. to the *Perron, a platform provided with railings, with a beautiful view (best in the morning) of the Lake of Lugano and the snow-peaks stretching from the Gran Paradiso to the St. Gotthard. About ½ M. to the E. of the station is the **Hotel Monte Generoso* (3960 ft.; pens. 9-12 fr.), open from May 1st to Oct. 15th, frequented by the English (Engl. Church Service), and commanding a fine view.

After penetrating another tunnel we enjoy several views of the lake. Two more tunnels. 5½ M. **Vetta** (5295 ft.; **Hôt. Kulm*, R. 3-5, B. 1½, déj. 3½-4, D. 5 fr., connected by view-terraces with the *Restaurant Vetta;* adjacent, *Ristorante Clericetti*, D. 3 fr., incl. wine). — The summit of the ***Monte Generoso** (5590 ft.) is reached from the station in 10 minutes. The VIEW, no less striking than picturesque, embraces the lakes of Lugano, Como, Varese, the Lago Maggiore, the entire Alpine chain from the Monte Viso to the Corno dei Tre Signori, and to the S. the plain of Lombardy, with the towns of Milan, Lodi, Crema, and Cremona, and the Apennines.

136 M. *Mendrisio* (1180 ft.), a small town of 2900 inhabitants.

141 M. **Chiasso** (765 ft.; **Rail. Restaurant*), the last Swiss village (custom-house; usually a long halt). — The line pierces the *Monte Olimpino* by means of a tunnel 3170 yds. long.

144 M. **Como.** — The *Stazione San Giovanni* or *Mediterranea*, the principal station (St. Gotthard Railway), is ½ M. to the S.W. of the quay (omn. 30 c., included in through-tickets). — The *Stazione Lago* or *Ferrovie Nord* lies 350 yds. to the E. of the quay, and is used for the lines to Saronno (p. 13) and Milan (29 M.; 1¼-1¾ hr.), and to Varese and Laveno (p. 13).

Hotels (all near the harbour). *GRAND HÔTEL PLINIUS, to the E. of the harbour, a new house of the first class, R. from 4, B. 1½, déj. 3½, D. 5, omn. 1¼ fr. (closed Dec. 1st-Feb. 15th). — In the Piazza Cavour: *GRAND HÔTEL VOLTA, R. 3-5, B. 1½, déj. 3, D. 4, omn. 1 fr.; *HÔTEL MÉTROPOLE ET SUISSE, R. 2½-4, B. 1½, déj. 2½-3, D. 4, omn. 1 fr.; HÔTEL D'ITALIE, R. 2-4, B. 1½, déj. 2½-3, D. 4, omn. ¾-1 fr.; HÔT.-PENS. BELLEVUE, R. from 2, B. 1¼, déj. 2½, D. 3½ (both incl. wine), omn. ¾ fr., good Italian house. — *Café-Restaurants* in the Piazza Cavour.

STEAMBOATS, see p. 18.

Como (660 ft.), the Roman *Comum*, a flourishing industrial town, the capital of a province, with 38,000 inhab. and large silk-factories, lies at the S.W. end of the Lake of Como (comp. Map, p. 18), and is enclosed by verdant mountains studded with villages and private residences. A street leads to the S.E. from the Piazza Cavour, near the harbour, to the Piazza del Duomo, on the left side of which is the *Broletto* (completed in 1215; now a record-office), constructed of alternate courses of black and white stone. The *Cathedral*, one of the best in N. Italy and constructed entirely of marble, was rebuilt in the Gothic style in 1396; but in 1487-1526 it was altered in the Renaissance style by Tommaso Rodari. At the sides of the richly-carved main portal are statues of the elder and the younger Pliny, natives of Comum. — A statue of the physicist Volta (b. at Como 1745, d. 1827) adorns the Piazza Volta, to the S.W. of the quay. — Outside the town, to the S., on the slope of the mountain, is the fine old *Basilica Sant' Abbondio* (11th cent.).

A CABLE RAILWAY (*Funicolare;* ⅔ M. long; steepest gradient 55:100; fare 1½, return 2 fr.) ascends every ½ hr. (in winter every hour) from

the N. end of the Borgo Sant' Agostino (p. 22; 1/4 M. to the N. of the Stazione Lago), passing through a tunnel, to (1/4 hr.) **Brunate** (2350 ft.; **Grand Hôtel Brunate*, of the first class; *Albergo Bellavista*), commanding a superb view of the plain of Lombardy, the nearer Alps, and the snow-mountains as far as Mte. Rosa (best light in the morning). — On the W. bank of the lake, on the beautiful road to (2 1/2 M.) *Cernobbio* (p. 22), just beyond the *Borgo San Giorgio*, lies the *Villa l'Olmo* (Duca Visconti-Modrone), the largest on the lake, with handsome rooms and a charming garden (visitors admitted).

147 1/2 M. *Albate-Camerlata* (p. 13), at the foot of a mountain-cone (1415 ft.) bearing the ruined *Castello Baradello*, the residence of Frederick Barbarossa in 1176. — 150 M. *Cucciago* (1140 ft.); 154 M. *Carimate* (970 ft.); 156 1/2 M. *Cammago*. The high-lying land to the left is the fertile *Brianza* (p. 23), while the long, rugged crest of Monte Resegone rises in the background. — 160 M. *Seregno*, the junction for a branch-line to Bergamo (p. 36). — Several tunnels.

166 M. **Monza** (530 ft.; *Alb. del Castello e Falcone; Alb. del Parco;* electric railway to Milan, see p. 24), the junction for a branch-line to Lecco (p. 23), with 27,763 inhab., shares with Pavia the honour of having been the coronation-town of the kings of Lombardy since the 11th cent. (comp. p. 47). The *Cathedral*, erected in the 14th cent. (entirely modernised in the interior), was originally founded in 590 by the Lombard queen Theodolinda, and contains the celebrated 'Iron Crown' of the Lombard kings (shown for 5 fr.). The portal is surmounted by an ancient relief (Theodolinda amid her treasures). — The Gothic *Municipio* (town-hall) dates from the 13th century. In the Via Matteo da Campione a *Memorial Chapel* marks the spot on which King Humbert I. was assassinated on July 29th, 1900. The *Castello Reale*, to the N. of the town, a former summer-residence of the king, stands in an extensive and beautiful park.

174 M. *Milan*, see p. 23.

3. Lago Maggiore. Lake of Lugano. Lake of Como.

The Lago Maggiore and the Lakes of Lugano and Como, the three most famous lakes of N. Italy, are best visited from Bellinzona or from Lugano. Travellers starting from Milan should take the Circular Tour Ticket *(viaggio circolare)* No. 8 issued by the Rete Mediterranea (Milan-Como-Bellagio-Menaggio-Porlezza-Lugano-Luino-Cannobio-Pallanza-Arona-Milan; 1st class 27 fr. 70, 2nd cl. 24 fr. 10 c.), or Tour No. 1 of the Ferrovie Nord (Milan-Saronno-Como-Bellagio-Menaggio-Porlezza-Lugano-Luino-Pallanza-Stresa-Laveno-Varese-Milan; 1st cl. 20 fr. 50, 2nd cl. 16 fr. 15 c.), both available for 15 days. Return-tickets from Milan to the principal places on the lakes are valid for eight days, other return-tickets and Sunday tickets for one day only. The most beautiful part of the *Lago Maggiore* is the W. bay, with the *Borromean Islands* (which are most conveniently visited by rowing-boat from Pallanza, Stresa, or Baveno), and the *Monte Mottarone*. On the *Lake of Lugano* the centre of attraction is *Lugano* itself, with the *Mte. San Salvatore*. The *Lake of Como* attains its greatest beauty at *Bellagio*.

Pallanza
Intra
Laveno
Stresa
Lago d'Orta
Isole Borromee
Belgirate
Lesa
Arona
Angera
Ispra
Sesto Calende
Varese
Lago di Varese
Gavirate
Cuvio
Arcisate
L. di Comabbio
L. di Monate
Ticino
Gignese
Armeno
Omegna
Gozzano
Invorio
Meina
Castelletto
Sesona
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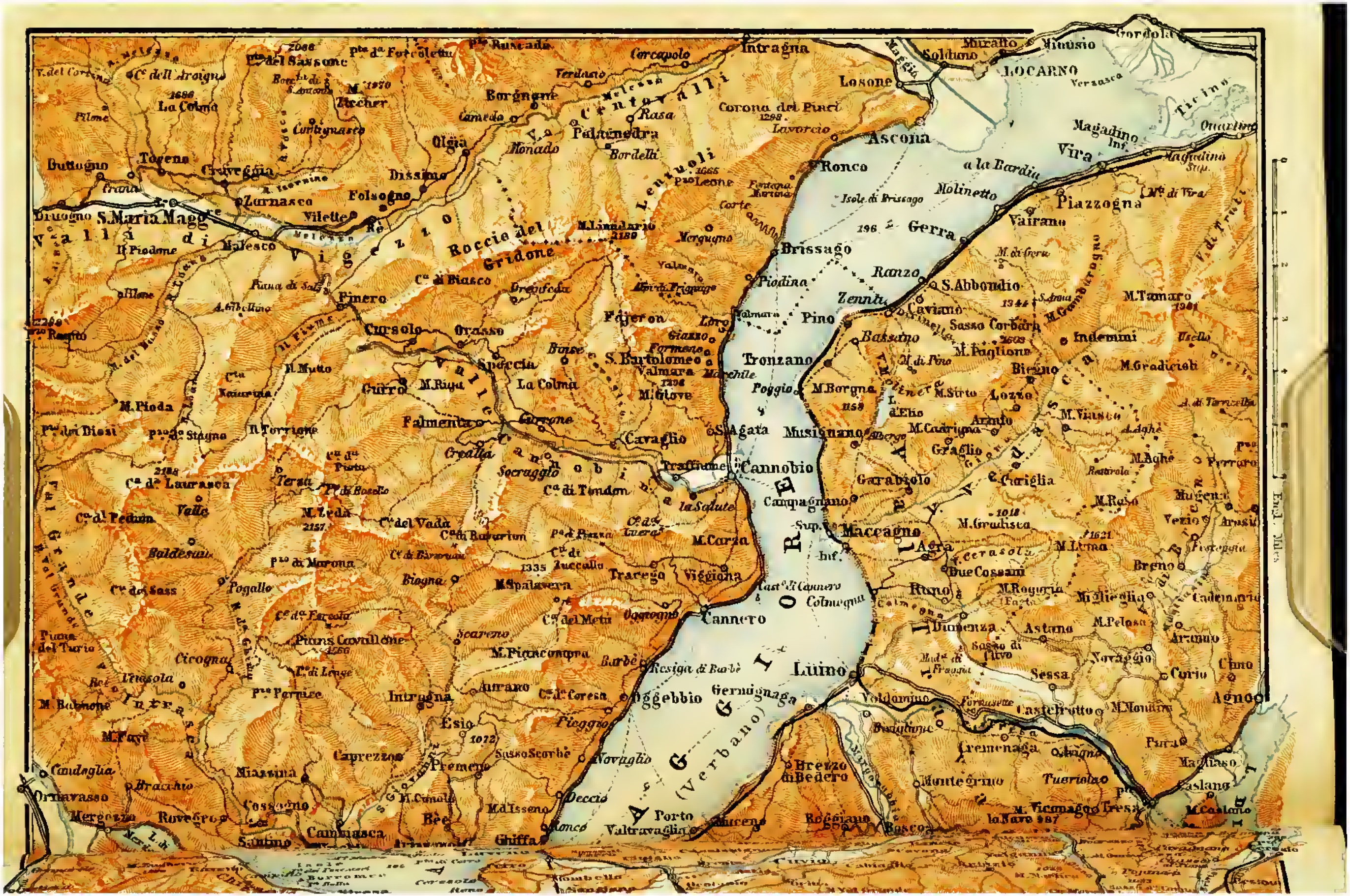
Wagner & Debes, Leipzig



LAGO MAGGIORE
(Verbano)
LOCARNO
Intragna
Losone
Solduno
Muralto
Minusio
Gordola
Ascona
Ronco
Brissago
Gerra
Vira
Magadino
Ticino
Centovalli
Valle Vigezzo
S. Maria Magg.
Malesco
Finero
Cursolo
Orasso
Spoccia
Gurro
Falmenta
Cavaglio
Cannobio
Traffiume
Cannero
Oggebbio
Ghiffa
Intra
Luino
Germignaga
Maccagno
Porto Valtravaglia
Tronzano
Pino
Zenna
Ranzo
S. Abbondio
Indemini
M. Tamaro
M. Gradiccioli
Piazzogna
Vairano
Agno
Ornavasso
Mergozzo
Engl. Miles

a. Lago Maggiore.

Railways. — From Bellinzona to Locarno, 14 M. in $^1/_2$-$^3/_4$ hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.). Through-tickets, including the steamboat on Lago Maggiore, are issued for Pallanza and other points.

From Bellinzona to Sesto Calende viâ Luino, 47$^1/_2$ M. To *Luino* in 1-1$^1/_2$ hr. (fares 4 fr. 50, 3 fr. 20, 2 fr. 10 c.); thence to *Sesto Calende* in $^3/_4$-1$^1/_4$ hr. (fares 4 fr. 15, 2 fr. 95, 1 fr. 85 c.). — Principal stations: 2$^1/_2$ M. *Giubiasco* (branch-line to Lugano, see p. 5); 5$^1/_2$ M. *Cadenazzo;* 10$^1/_2$ M. *Magadino;* 14$^1/_2$ M. *Ranzo-Gerra;* 17 M. *Pino*, the first Italian station. — 25 M. *Luino*, Swiss and Italian customs-examination (to Lugano, see p. 16). — 29$^1/_2$ M. *Porto Valtravaglia.* — 34$^1/_2$ M. *Laveno* (to Varese and Milan, see p. 13). — 40$^1/_2$ M. *Ispra;* 47$^1/_2$ M. *Sesto Calende.*

[The railway goes on to (51$^1/_2$ M.) *Porto Varatpombia*, (57 M.) *Oleggio* (junction for the line from Novara to Arona, p. 16), and (67$^1/_2$ M.) *Novara*, where the lines to Milan and Turin cross (see R. 6). — 82$^1/_2$ M. *Mortara.* — Thence to Genoa, see R. 8 b.]

Steamboats (comp. p. 10). Some of the boats are saloon-steamers, with restaurants on board (déj. 3, D. 4$^1/_2$ fr.). Twice or thrice daily in summer from Locarno to Arona, 2-4 times daily from Cannobio to Arona, and 5-6 times daily from Luino to Pallanza and Stresa. From Locarno to Arona 5$^1/_2$-6$^1/_2$ hrs.; from Luino to Isola Bella 2$^1/_4$-4$^1/_2$ hrs. (from Laveno 1-1$^1/_4$ hr.); from Isola Bella to Arona 1$^1/_4$-1$^1/_2$ hr. Fares from Locarno to Arona 6 fr. 15 or 3 fr 45 c., from Luino to Isola Bella 3 fr. 25 or 1 fr. 90 c., from Isola Bella to Arona 1 fr. 95 or 1 fr. 20 c.; ticket valid for two days all over the lake *(biglietto di tibra percorrenza)* 9 fr. 50 or 5 fr. 50 c.; Sun. ticket (not available by all steamers) 1$^1/_2$ or 1 fr. Ordinary return-tickets are valid for two days, Sun. return-tickets for three days. — The following are the Steamboat Stations (those printed in italics are not always touched at): Locarno, *Magadino*, *Ascona* (small-boat station), *Gerra*, Brissago, Cannobio, *Maccagno*, Luino, *Cannero*, *Oggebbio*, *Ghiffa* (small-boat station), *Porto Valtravaglia*, Intra, Laveno, Pallanza, *Suna*, Baveno, *Isola Superiore*, Isola Bella, Stresa, Belgirate, Lesa, Solcio, Meina, Angera, Arona. — The Italian Customs Examination takes place between Brissago and Cannobio, the Swiss between Brissago and Magadino, both on board the steamers.

Locarno. — **Hotels.** *Grand Hôtel Locarno, R. from 4$^1/_2$, B. 1$^1/_2$, déj. 3, D. 5, omn. 1 fr.; *Hôt.-Pens. du Parc, R. 2$^1/_2$-5, B. 1$^1/_4$, déj. 2$^1/_2$, D. 3$^1/_2$, omn. $^1/_2$ fr., both with view and fine gardens; *Hôt.-Pens. Reber, R. 2-3$^1/_2$, B. 1$^1/_4$, D. 3$^1/_2$, S. 2$^1/_2$, omn. $^3/_4$ fr.; *Hôt.-Pens. Beau-Rivage, R. 2-4, B. 1$^1/_4$, déj. 2$^1/_2$, D. 3$^1/_2$, omn. $^3/_4$ fr.; these two, both with gardens, are on the lake-road; *Hôtel Métropole, R. 2-3$^1/_2$, B. 1$^1/_4$, déj. 3, D. 4, omn. $^3/_4$ fr.; *Hôtel du Lac, R. 2-4, B. 1$^1/_4$, D. 3$^1/_2$, S. 2$^1/_2$ fr., suitable for passing tourists; Hôtel Suisse, R. 2-2$^1/_2$, B. 1$^1/_4$, D. 2$^1/_4$, omn. $^1/_2$ fr., Italian, good; Railway Hotel, near the station, unpretending.

Restaurants. *Hôt. du Lac*, *Hôt. Suisse* (see above); *Ristorante San Gottardo* (also rooms).

Locarno (680 ft.), a quiet place on the N. shore of the lake, with 3500 inhab., lies at the mouth of the *Maggia*, behind the delta formed by that river. It is much frequented as a health-resort and attracts many tourists. Although it has belonged to Switzerland since 1513, the character of its architecture, scenery, and population is Italian. A beautiful view is enjoyed from the *Madonna del Sasso* (1000 ft.), a pilgrimage-church on a wooded rock above the town, reached by a steep paved path in $^1/_2$ hour.

The ***Lago Maggiore** (635 ft.; greatest depth 1220 ft.), the *Lacus Verbanus* of the Romans, is about 37 M. long and averages 2-3 M. in width (area 85 sq. M.). The N. part of the lake belongs to

Switzerland; the W. bank beyond the brook *Valmara* and the E. bank beyond the *Dirinella* belong to Italy. Its principal tributaries are on the N. the *Ticino* and the *Maggia*, and on the W. the *Tosa*. The banks of the N. arm are bounded by lofty mountains, for the most part wooded, while the E. shore towards the S. slopes gradually away to the level of the plains of Lombardy. The water is of a green colour in its N. arm, and deep blue in the S. arm.

Opposite Locarno, at the N. E. corner of the lake, at the mouth of the Ticino, lies *Magadino*. — To the S. of Locarno we have a view into the valley of the *Maggia*. Farther on, the W. bank of the lake is studded with country-houses, villages, and campanili. In an angle lies *Ascona*, with a ruined castle; higher up, on the slope, *Ronco*. Passing the two small *Isole di Brissago*, the steamer reaches *Gerra*, on the E. bank, and *Brissago* (*Hôtel Suisse), the last Swiss station, with pretty houses and luxuriant gardens, on the W. bank.

Opposite Brissago, on the E. bank, lies the Italian village of *Pino*. — On the W. bank is *Cannobio* (Hôtel Cannobio), an ancient place at the entrance of the *Val Cannobina*, with a fine domed church.

Passing *Maccagno*, on the E. bank, with a picturesquely situated church and an old tower, we reach —

Luino. — The Steamboat Pier adjoins the waiting-room (déj. 2½, D. 4½ fr., both incl. wine) of the *Steam Tramway to Ponte Tresa* (Lugano, p. 16). By passing to the left of this station and the statue of Garibaldi and following the wide Via Principe di Napoli we reach (10 min.; omn. 40, trunk 50, smaller package 25 c.) the Stazione Internazionale of the Bellinzona and Genoa line, where the Italian and Swiss custom-house examinations take place (good restaurant, déj. 2-2½, D. 3-4 fr., incl. wine).

Hotels. Grand Hôtel Simplon et Terminus, on the lake to the S. of the town, with a garden, R. 3-5, B. 1½, déj. 3, D 5, omn. 1 fr.; Hôtel Poste et Suisse, R. 2-3, B. 1¼, déj. 2½, D. 3-3½ fr., omn. 60 c.; Victoria, Métropole, Ancora e Bellevue, these three near the steamboat-pier. — Near the Stazione Internazionale: Albergo Milano, R. 2 fr. 25, B. 80 c., déj. 2, D. 3 fr., incl. wine.

Luino, a busy little town of 6000 inhab., is situated a little to the N. of the mouth of the *Tresa*. Near the steamboat-pier is a statue of *Garibaldi*. The church of *San Pietro* contains frescoes by *Bernardino Luini* (ca. 1470-ca. 1530), who is said to have been born here.

The rocky crags on the W. bank are crowned by two half-ruined castles *(Castelli di Cannero)*. *Cannero* (Hôt.-Pens. Nizza; Italia; Alb. San Remo) is charmingly situated, amid vineyards and orchards, on the sunny S. slope of *Monte Carza*. — Then follow the villages of *Barbè*, *Oggebbio*, *Ghiffa*, on the W. bank, and *Porto Valtravaglia*, on the E. bank; in a wooded bay beyond the last lies *Calde*, with the ancient tower of the *Castello di Calde* on an eminence. To the S. appears the green *Sasso di Ferro* (3485 ft.), the most beautiful mountain on the lake, and to the N. rise the Monte Rosa and Simplon groups. The next station (E. bank) is —

Laveno (*Posta*, R. 2½, B. 1¼, D. 2½-3 fr.; *Moro*, near the quay, R. 2 fr.), with 5990 inhab., on a bay at the mouth of the *Boesio*.

The quay is close to the station of the *Ferrovie Nord*, while that of the *Rete Mediterranea* lies $^1/_2$ M. farther on (omnibus).

FROM LAVENO TO COMO VIÀ VARESE, 32 M., railway (Ferrovie Nord) in 2-2$^1/_4$ hrs. The station before (14$^1/_2$ M.) *Varese* (p. 17) is *Casbeno* (Grand Hôtel Varese). At (30 M.) *Camerlata* we cross the main line from Chiasso to Milan (p. 10). 32 M. *Como Lago* (p. 9).

FROM LAVENO TO MILAN VIÀ VARESE, 45$^1/_2$ M., railway (Ferrovie Nord) in 2-2$^3/_4$ hrs., a very attractive journey when the weather is clear. Chief stations: 14$^1/_2$ M. *Varese* (p. 17); 20 M. *Venegono Superiore*, station for the small town of *Castiglione Olona*, 1$^1/_2$ M. to the W., with celebrated frescoes by the Florentine painter Masolino; 32 M. *Saronno*, junction for the line from Como to Milan (Ferrovie Nord, p. 9), and a well-known place of pilgrimage; the church contains beautiful frescoes by B. Luini, Gaud. Ferrari, and others. — 45$^1/_2$ *Milan*, see p. 23.

FROM LAVENO TO MILAN VIÀ GALLARATE, 45$^1/_2$ M., railway (Rete Mediterranea) in 1$^1/_2$-2 hrs. From Gallarate to Milan electric traction is employed, comp. p. 16.

To Luino and Bellinzona, or to Genoa, see p. 11.

The steamboat now approches the W. bank again, disclosing a view of the N. neighbours of Monte Rosa: first the Strahlhorn, then the Mischabel and Simplon group.

Intra (**Hôtel de la Ville et Poste*, R. 2$^1/_2$-3$^1/_2$ fr.), a town with 6924 inhab., is situated between the *Torrente San Giovanni* and the *Torrente San Bernardino*, two mountain-streams which supply the water-power for numerous local factories. The *Villa Franzosini*, $^1/_2$ M. to the N.E., belonging to Count Barbò, and the *Villa Ada* of M. Ceriani, $^3/_4$ M. farther on, may be specially mentioned among the villas in the vicinity with fine gardens.

To the S. of Intra the *Punta Castagnola* (see below), with its wealth of luxuriant vegetation, stretches far into the lake. As soon as we double the cape and enter the wide W. bay of the lake we obtain a *View of the Borromean Islands; near the S. bank is the Isola Bella, to the W. of it the Isola dei Pescatori, in front, the Isola Madre. The little *Isola San Giovanni*, close to the N. bank, also belongs to this group. To the S.W. rises the blunt pyramid of the Mottarone (p. 16); farther to the W. appear the white quarries near Baveno, while the background is filled up by the snow-clad mountains between the Simplon and the Monte Rosa.

Pallanza. — **Hotels.** *GRAND-HÔTEL PALLANZA, in a beautiful situation, $^1/_2$ M. from the landing-place, with several dépendances, large grounds, and railway booking-office, R. 4-7, B. 1$^1/_2$, déj. 3-4, D. 5-6, music 1, omn. 1-1$^1/_4$, pens. 7$^1/_2$-12$^1/_2$ fr.; *GRAND HÔTEL EDEN, 3 min. farther on, on the Punta Castagnola, with garden and beautiful view, R. 3$^1/_2$-7, B. 1$^1/_2$, déj. 3, D. 5, omn. 1$^1/_4$, pens. 8-14 fr. — *MÉTROPOLE ET POSTE, R. from 2$^1/_2$, B. 1$^1/_2$, déj. 2$^1/_2$, D. 4, omn. $^1/_2$ fr.; *HÔT.-PENS. BELLEVUE, R. 2-4, B. 1, déj. 2$^1/_2$, D. 4 fr.; HOT. ST. GOTHARD & PENS. SUISSE, R. from 2, déj. 2$^1/_2$, D. 3$^1/_2$, good; HÔT. MILAN & SCHWEIZERHOF, with restaurant, R. 1-4, B. 1$^1/_4$, déj. 2$^1/_2$, D. 3$^1/_2$ fr., these three near the quay. — *Caffè Bolongaro*, near the steamboat-pier.

Post & Telegraph Office, Via Cavour 12.

Boat *(barca)* with one rower to the Isola Madre and back 2$^1/_2$, with two 4, to Isola Bella and back 3$^1/_2$ or 6; to both islands and back or to

Stresa and back 4 or 7; to Laveno and back 5 or 9 fr. One rower suffices unless the traveller is pressed for time; a second may be dismissed with the words 'basta uno!' The traveller should insist upon seeing the tariff before embarking. When travellers are not numerous a bargain may be struck. The following phrases are useful: *Quanto volete per una corsa d'un ora (di due ore)? Siamo due (tre, quattro) persone. E troppo, vi darò una lira (due lire*, etc.). In addition to the fare, it is usual to give a '*mancia*' or '*buonamano*' of $^1/_2$ fr. or 1 fr. according to the length of the excursion.

English Church Service in the Grand-Hôtel Pallanza.

Pallanza (660 ft.), a thriving town with 5257 inhab., lies opposite the Borromean Islands, commanding a view of these and of the lake, with the snow-clad Swiss Alps beyond. On account of its sheltered and sunny situation it is a favourite resort in spring and autumn. The nursery-gardens of *Rovelli* (fee $^1/_2$-1 fr.), nearly opposite the Grand Hôtel Pallanza, are worth a visit.

Suna, the next station, 1 M. to the N.W. of Pallanza, is called at by some of the steamers only. — In the S. W. nook of the bay lies *Feriolo*. The large granite-quarries extending along the hills between Feriolo and Baveno, worked by the *Della Casa Company*, an English enterprize, yielded the building material for many important structures.

Baveno. — **Hotels** (all with gardens). *Grand Hôtel Bellevue, R. 4-7, B. $1^1/_2$, déj. $3^1/_2$, D. 5 fr.; *Hôtel Beaurivage, R. 2-5, B. 1, déj. 2, D. 3 fr.; *Hôt-Pens. Simplon, R. from 2, B. 1, déj. 2, D. 3 fr. (closed from Nov. to March). — *Rowing Boats*, see above.

Baveno, a small place, commanding a pretty view of the bay, is frequently chosen in the warmer months for a stay of some time. Many beautiful villas are scattered along the cool mountain-slope between Baveno and Stresa (p. 15).

The most beautiful feature in this W. bay of the lake is formed by the ***Borromean Islands**, the scenery in the neighbourhood of which rivals that of Lake Como in grandeur, and perhaps surpasses it in softness of character. The westernmost, the *Isola Superiore* or *dei Pescatori*, is occupied by a fishing-village, and the steamers touch there only occasionally. But all of them call at the —

Isola Bella (*Hôtel du Dauphin* or *Delfino*, R. 3, B. $1^1/_4$, D. 4 fr.), the best known of the four islands, which was formerly a barren rock with a church and a few cottages, until *Count Vitaliano Borromeo*, by erecting a château upon it and laying it out as a garden in 1650-71, converted it into a summer-residence.

The island is open to the public daily, except Mon., from March 15th to Nov. 15th, from 9 to 3, 4, or 5 according to the season. A servant shows the apartments (fee $^1/_2$ fr., for a party 1 fr.), and a gardener shows the garden for a similar fee. — The usual charge for a boat from Isola Bella to Isola Madre and back with two rowers is 3 fr.

The huge unfinished Château contains a series of handsome reception-rooms, a gallery hung with Flemish tapestry of the 17th cent., and a collection of paintings. The chapel (adm. by special introduction only) contains the handsome Renaissance tombs of

Counts Camillo and Giovanni Borromeo. — The beautiful GARDEN, in the old Italian style, rises in ten terraces 100 ft. above the lake, and is stocked with lemon-trees, cedars, magnolias, orange-trees, laurels, cork-trees, camellias, magnificent oleanders, and other luxuriant products of the south, while shell-grottoes, arbours, and statues meet the eye in profusion. The traveller coming from the N. cannot fail to be struck with the beauty of the scenery from this point: the exquisite bank of the lake, studded with innumerable habitations and clothed with luxuriant southern vegetation, the lake itself with its deep blue waters, the beautiful girdle of hills enclosing it, and the distant snow-peaks of the Swiss Alps.

The **Isola Madre** (not a steamboat-station), also belonging to the Borromeo family, is laid out in the English style and far excels the Isola Bella in the luxuriance and variety of its vegetation. On its S. side are terraces with lemon and orange trellises; on the summit is an uninhabited 'Palazzo' (beautiful view). Admission at the same times as the Isola Bella (fee to gardener $^1/_2$-1 fr.).

Nearly opposite Isola Bella, on the W. bank, lies —

Stresa. — **Hotels.** *GRAND HÔTEL DES ILES BORROMÉES, $^1/_2$ M. to the N.W. of the landing-place, with tourist-office and beautiful garden, R. 4-7, B. $1^1/_2$, déj. $3^1/_2$, D. 5, omn. 1, pens. 10-14 fr. (closed from mid-Nov. to mid-March). — *HÔT.-PENS. BEAU-SÉJOUR, above the village, on the road to the Mottarone, with large garden, R. from 3, B. $1^1/_2$, déj. $3^1/_2$, D. $4^1/_2$, omn. $^3/_4$ fr. — *HÔTEL MILANO, R. 2-4, B. $1^1/_2$, déj. 3, D. 4 fr. (closed Dec.-Feb.); *HÔT. D'ITALIE ET PENS. SUISSE, R. 2-$2^1/_2$, B. $1^1/_4$, déj. $2^1/_2$, D. $3^1/_2$ fr.; ALB. REALE, R. 2-$2^1/_2$, B. 1, déj. $2^1/_2$-3, D. 4 fr.; SAN GOTTARDO, R. 2, B. $1^1/_4$, déj. $2^1/_2$, D. $3^1/_2$ fr., both Italian.

Boat (harca; comp. p. 14) with one rower 2 fr. for the first hour and 50 c. for each additional $^1/_2$ hr.; to *Isola Madre* and *Isola Bella* and back, with one rower, $4^1/_2$ fr.

English Church Service in the Hôtel des Iles Borromées (April-Sept.).

Stresa (690 ft.), cooler and more breezy than the other places on the lake, with numerous country-houses, is specially attractive during the summer months. — About 10 min. above the village, to the S., stands the *Collegio Rosmini* (875 ft.), a Rosminian seminary. The church contains the monument of Ant. Rosmini (1797-1855), finely executed by Vinc. Vela. — Above the lake, $^3/_4$ M. to the S.E., is the *Villa Pallavicino*, and $^1/_4$ M. farther on the *Villa Vignólo*, both with beautiful gardens (visitors admitted).

The MONTE MOTTARONE is easily ascended from Stresa or Baveno in $3^1/_2$-4 hrs. (guide 5 fr., convenient for the final third of the ascent; mule 5 fr., with attendant 8 fr.; one-horse mountain-car from Stresa to the Hôtel Bellevue 10 fr.). The route from BAVENO ascends first to the S. through wood to ($1^3/_4$-2 hrs.) the village of *Levo* (1915 ft.; *Hôt. Levo), beyond which it leads to the W., across pastures, to the (1 hr.) chapel of *Sant' Eurosia* (3585 ft.), where it bends to the right; 20 min. *Alpe del Mottarone*; $^1/_2$ hr. *Albergo Mottarone* (see p. 16). — Those who start from STRESA follow the Gignese road diverging from the main road a little before the Hôtel des Iles Borromées: 1 hr. *Ristorante Zanini* (1875 ft.; poor). A finger-post points to the right to Levo (see above).

Another footpath diverges to the right, 25 min. from the Ristoraute Zanini, before we reach Gignese, and leads to (1/4 hr.) the **Hôtel Bellevue* (2755 ft.; closed Dec.-March). Thence we proceed across pastures and the *Alpe del Mottarone* (see p. 15) to (1 3/4 hr.) the **Albergo Mottarone* (4680 ft.; R. 3, B. 1 1/2, déj. 3 fr.; closed Nov.-April), 10 min. below the bare summit of the **Monte Mottarone** (4890 ft.). The view embraces the Alps, from the Col di Tenda and Monte Viso on the W. to the Ortler and Adamello on the E. The Monte Rosa group to the W. is especially grand by morning-light. At our feet lie seven lakes and the broad plains of Lombardy and Piedmont, in the centre of which rises the cathedral of Milan.

Beyond Stresa the banks of the Lago Maggiore become flatter. — On the W. bank follow *Belgirate, Lesa,* and *Meina,* with numerous villas; then, on the E. bank, *Angera,* with an old castle of the Counts Borromeo.

Arona (695 ft.; *Alb. San Gottardo & Pens. Suisse; Alb. Reale d'Italia e Posta,* both near the quay), an old town with 4578 inhab., lies on the W. bank, about 3 M. from the S. end of the lake. On an eminence, 1 1/2 M. to the N., is the colossal *Statue of San Carlo,* 112 ft. high and conspicuous for miles round, erected in 1697 in honour of *Count Carlo Borromeo* (1538-84), Cardinal-Archbishop of Milan, who was canonised in 1610.

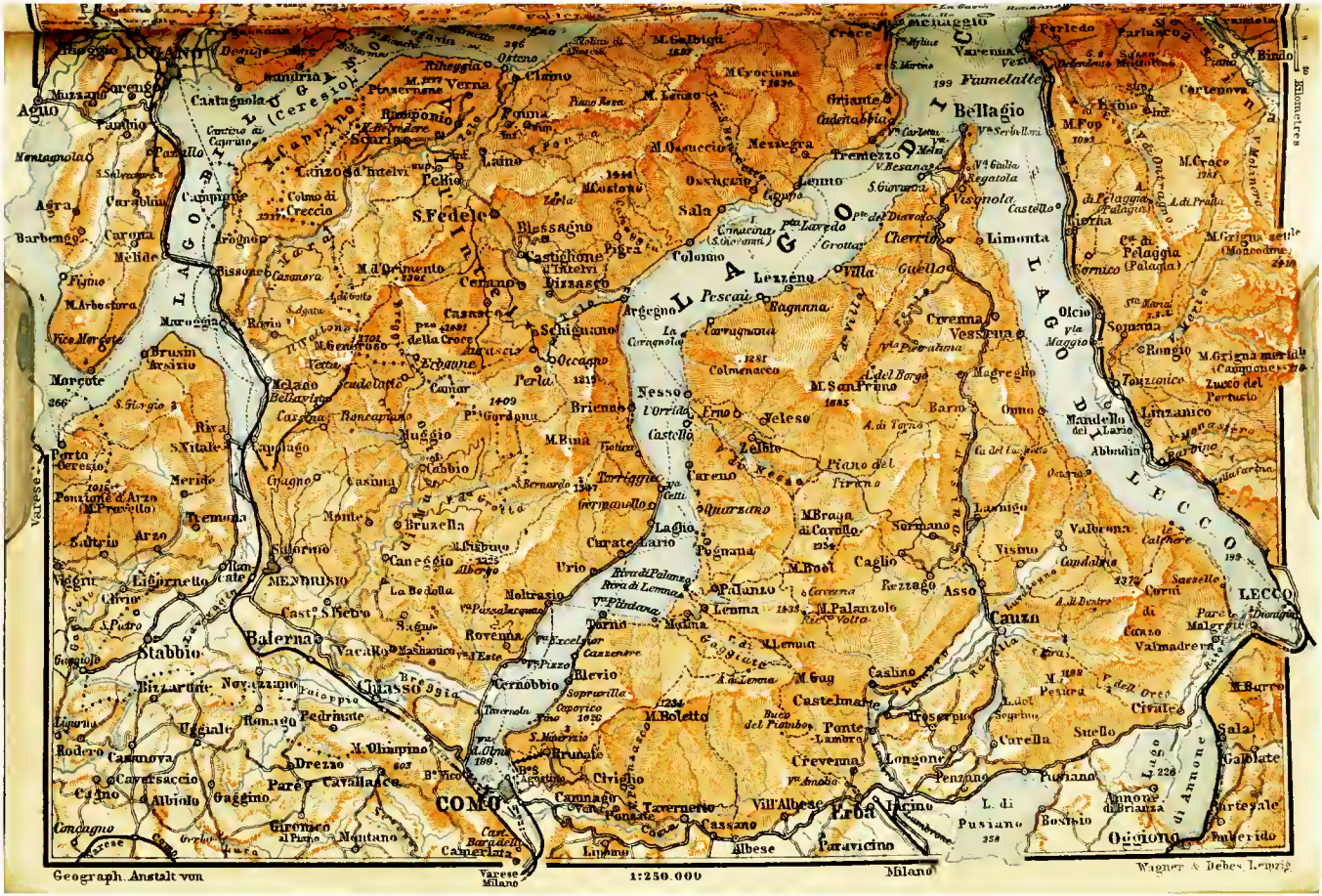
From Arona to Milan viâ *Sesto Calende* (p. 11) and *Gallarate* (p. 13), 42 M.; railway in 1 1/2-1 3/4 hr. (electric railway from Gallarate). — From Arona to Novara (p. 39) viâ *Oleggio* (p. 11), 23 M., railway in 1-1 1/2 hr.

b. From Luino on Lago Maggiore to Menaggio on the Lake of Como viâ Lugano. Lake of Lugano.

42 M. Steam Tramway from Luino to (8 M., in 3/4 hr.) *Ponte Tresa* (fares 2 fr. 90, 1 fr. 30 c.). Steamer from Ponte Tresa to (15 M., in 1 1/2-1 3/4 hr.) *Lugano* and (26 M., in 2 1/2-2 3/4 hrs.) *Porlezza* (4 fr. 50, 2 fr 70 c.; Sun. 1 1/2 and 1 fr.). Steam Tramway from Porlezza to (8 M., in 3/4-1 hr.) *Menaggio* (2 fr. 90, 1 fr. 55 c.). Through tickets from Luino to Menaggio 10 fr. 30, 5 fr. 55 c. Swiss and Italian custom-house examination on board the steamers. Italian frontier at *Porlezza* and *Ponte Tresa.* — Comp. the Maps, pp. 8, 10.

Luino, see p. 12. — The tramway crosses the railway from Bellinzona to Sesto Calende mentioned at p. 11, and at *Creva,* a manufacturing place, reaches the *Tresa* (p. 12), the efflux of the Lake of Lugano. Winding along the precipitous right bank of the Tresa, we cross the river, which here forms the boundary between Switzerland and Italy, pass through two tunnels, and stop at *Cremenaga.* We then follow the left bank, obtaining fine views of picturesque villages and churches perched among the rocks, to **Ponte Tresa,** where the railway-station and steamboat-pier are on the Italian side of the river. The village, on the Swiss side, lies on a mountain-girt bay of the Lake of Lugano, resembling a lake in miniature.

The **Lake of Lugano** (875 ft.), Ital. *Lago Ceresio,* is 20 sq.



Geograph. Anstalt von Wagner & Debes, Leipzig

1:250.000

Airolo
Claro
Grono
San Vittore
Roveredo
Lumino
Gnosca
Gorduno
Arbedo
Carasso
Sementina
BELLINZONA
Gudo
Cugnasco
Ravecchia
Giubiasco
Ticino
Camorino
Pianezzo
S. Antonio
Valle Morobbia
St. Antonino
Cadenazzo
Robasacco
M. Cenere
Rivera
Bironico
M. Bigorio
Sigirino
Bidogno
Taverne
Tesserete
Sonvico
Villa
Porlezza
Cavargna
S. Nazzaro
Bartolomeo
Cusino
Carlazzo
Corrido
Tavordo
M. Pidaggia
Costone di Bedolina
Seboli
Marnotto
M. Bregagno
Cremia
Pianello
Musso
Dongo
Garzeno
Germasino
Stazzona
Consiglio di Rumo
Gravedona
Domaso
Traversa
Peglio
Livo
Vercana
Trezzone
Gera
Sorico
Montemezzo
M. Trobbio
M. Berlinghera
Colico
Piona
Olgiasca
Dorio
Corenno Plinio
Sueglio
Dervio
Vestreno
Introzzo
Tremenico
Bellano
Vendrogno
Regoledo
Rezzonico
Acquaseria
S. Abbondio
Menaggio
Plesio
Nobiallo
Loveno
Gittana
Naggio
Grandola
Bene
L. del Piano
Adda
Mera
Lago di Como
Engl. Miles

M. in area and 945 ft. deep at its deepest point. Its wooded and precipitous banks are less varied than those of Lakes Como and Maggiore, but its central part, the **Bay of Lugano*, vies in scenic charm and luxuriant vegetation with its more celebrated neighbours. — The Steamboat steers through the *Stretto di Laveno* (with the steep *Mte. Caslano*, 1740 ft., on the left), and enters the W. arm of the lake (fine view to the N.). Turning to the S., the steamer passes *Brusimpiano*, on the right (Ital.; not always touched at). We skirt the wooded slopes of *Mte. Arbostora* (2710 ft.) on the left.

In 3/4 hr. (or 1 hr. from Lugano) the steamer reaches *Porto Ceresio*, on the S. bank.

From Porto Ceresio to Milan viâ Gallarate, 47 M., railway (Rete Mediterranea) in 1 1/4-2 1/2 hrs. After passing (3 M.) *Bisuschio-Viggiù* the line winds in large curves round the *Mte. Useria* (1810 ft.), with a pilgrimage-church. — Beyond (7 M.) *Induno-Olona* it crosses the small *Olona* by a handsome viaduct. — 9 1/2 M. **Varese** (1250 ft.; **Grand Hôtel Varese*, closed Dec.-Feb., 1 M. to the W. of the town, near the stat. of Casbeno, p. 13; *Hôt. d'Italie; Hôt. d'Europe*, etc., in the town), a prosperous town (pop. 7692), and the capital of the attractive and hilly district of the *Varesotto*, near the Lago di Varese. The *Madonna del Monte* (2885 ft.), 2 1/2 hrs. to the N.W., commands a fine view (electric tramway from the Ferrovie Nord station to the *Prima Cappella*, thence by bridle-path to the topmost chapel; to obtain a view of the Alps we must proceed 1 3/4 hr. farther on, to the top of the *Monte Campo de' Fiori*, 4025 ft.). At Varese our railway crosses the lines from Laveno to Como and from Laveno to Saronno and Milan (Ferrovie Nord, p. 13). — 12 1/2 M. *Gazzada*; 16 M. *Albizzate*. — 21 M. *Gallarate* (p. 16). — 29 M. *Legnano* (655 ft.), where the Milanese defeated Frederick Barbarossa in 1176. — 38 M. *Rhò* (p. 39). — 47 M. *Milan* (p. 23).

We now strike across the lake to *Morcote*, with a picturesque church and a ruined castle commanding the beautifully situated town. Keeping to the W. bank, we leave *Brusin-Arsizio* on our right, and come in sight of the long, serrated ridge of *Mte. Generoso* (p. 9). The steamer touches at *Melide*, on the W., and occasionally also at *Bissone*, on the E. bank. After steering through an arch at the causeway mentioned at p. 8, we perceive, on the left, *Monte San Salvatore* (p. 8), on the right, *Campione* (frequently touched at) and the *Monte di Caprino* (p. 7).

Lugano (three piers), see p. 6. The St. Gotthard Railway Station lies high above the town, 1 M. from the lake (cable-railway 1/4 M. from the Lugano-Città pier).

The pretty village of *Castagnola* appears on the N. bank, at the foot of *Mte. Brè* (p. 7). Then *Gandria*, picturesquely situated, with its arcades and vine-terraces. The aspect of the lake changes to one of greater solitude and wildness. Beyond the Italian frontier we pass, on the N. bank, the villages of *Oria* and *San Mamette*, at the mouth of the *Val Solda*. We steer obliquely across the lake to —

Ostĕno (Hôt. du Bateau), the station for the curious *Grotto*

(Orrido) of Osteno, for which tickets are issued on the steamer (75 c.; 7 min. from the pier; accessible by boat).

The N. bank of the lake, on which lies *Cima* (not touched at by the quick steamers), now becomes rocky and precipitous. At the N.E. extremity of the bay lies the little harbour of **Porlezza.**

Steam Tramway from Porlezza to Menaggio. The station adjoins the pier. The line ascends the broad valley of the *Cuccio*, viâ *San Pietro*, to *Piano*, on the N.E. shore of the little *Lago del Piano* (915 ft.). Thence to *Grandola* (1260 ft.), the highest point, the ascent is more rapid. We then descend in numerous curves on the lofty right bank of the *Val Sanagra*. Beyond a tunnel the line makes a long bend towards the S., affording a superb view of the Lake of Como, with its luxuriant banks sprinkled with towns, villages, and villas. To the right are the beautiful peninsula of Bellagio and the bay of Lecco. The line continues its steep descent, and, finally doubling back at an acute angle, reaches *Menaggio*, where the terminus is close to the steamboat-pier (comp. p. 19).

c. The Lake of Como.

Steamboats (comp. p. 10; some of them saloon-boats with good restaurants, B. $1^1/_4$, déj. or S. 3, D. $4^1/_2$ fr.) twice or thrice daily from Colico in $3^3/_4$-5 hrs. to Como (from Bellagio to Como 3-5 times daily); once daily from Colico to Lecco or from Como to Lecco, in 4 hrs. — In the following description the stations with piers are marked 'P', the small-boat stations 'B'.

Electric Railway on the E. bank from *Colico* to *Lecco*, $27^1/_2$ M., in 1-$1^1/_4$ hr., of little interest to tourists. The stations are marked 'S' in our description. Numerous viaducts and tunnels.

Rowing-Boats (*barca*, pl. *barche*, comp. p. 14). First hour $1^1/_2$ fr., each additional hr. 1 fr. per rower. From Bellagio to Cadenabbia and back (or vice versâ), each rower $2^1/_2$ fr.; Bellagio to Tremezzo, Bellagio to Menaggio, or Bellagio to Varenna, also $2^1/_2$ fr.; to Bellagio, Villa Melzi, Villa Carlotta and back, each rower 3 fr.

The **Lake of Como* (650 ft.), Ital. *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is in the estimation of many the most beautiful lake in N. Italy. Numerous villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along its banks. The brilliant green of the chestnut and walnut in the forests above contrasts vividly with the greyish tints of the olive. The mountains rise to a height of 7000 ft. above the sea-level. The lake, from Como to the N. extremity, is 30 M. long; its greatest width, between Menaggio and Varenna, nearly $2^1/_2$ M.; greatest depth 1340 ft.; total area 60 sq. M. At the *Punta di Bellagio* (p. 20) the lake divides into two branches, called respectively *Lake of Como* (W.) and *Lake of Lecco* (E.), the latter finding its outlet in the *Adda* (p. 23).

Cólico (685 ft.; *Café-Restaurant Risi*, at the steamboat-pier), near the mouth of the Adda, where the great Alpine roads over the Splügen (railway after Chiavenna) and over the Stelvio through the Valtellina (railway after Tirano) reach the Lake of Como, is the northern steamboat terminus. — Those pressed for time generally omit visiting the N. part of the lake and confine themselves to the stretch between Menaggio, Bellagio, and Como.

E. Bank.

Piona (S), on the bay named *Laghetto di Piona*.

Olgiasca.

Dorio (S).

Coremmo (Plinio), in a picturesque situation, with a ruined castle.

Dervio (B & S), at the mouth of the *Varrone*, is situated at the base of *Monte Legnone* (8505 ft.) and its spur, the *Monte Legnoncino* (5680 ft.).

Bellano (P & S; **Hôt. Restaurant Tommaso Grossi*), with large factories, at the entrance of the *Val Sassina*.

Gittana (P), the station for the hydropathic of *Regoledo* (1175 ft.; cable-tramway).

Varenna (P & S; **Hôtel Royal; Albergo Vittoria; Alb. Olivedo*), charmingly situated on a promontory at the mouth of the *Val d'Esino*, is surrounded by gardens. — About $^3/_4$ M. to the S. of Varenna the *Fiume Latte* ('milk brook', from its colour) is precipitated in sev-

W. Bank.

Gera (B). — *Domaso* (P), with handsome villa-residences.

Gravedóna (P), with 1812 inhab., is situated at the mouth of a gorge. At the upper end is the *Palazzo del Pero*, with four towers. Adjoining the venerable church of *San Vincenzo* is the *Baptistery of Santa Maria del Tiglio* (12th cent.).

Dongo (P).

On the steep rocks above *Musso* (B) is a ruined castle.

Pianello. — *Cremia* (P), with the pretty church of San Michele.

Rezzonico (B), with a castle of the 13th cent., recently restored.

Acquaseria (B), the capital of the commune of *Sant'Abbondio*.

A beautiful road, the *Strada Regina Margherita*, leads, 650-1000 ft. above the lake, through numerous rocky defiles and galleries to —

Menaggio. — Two piers: the *Pontile Comunale*, on the N. side, near the Victoria and Corona Hotels, and the *Pontile Ferrovia*, near the Hôt. Menaggio, for the steam tramway to Porlezza and Lugano, see p. 18.

Hotels. *Hôtel Victoria, R. 3-7, B. $1^1/_2$, déj. $3^1/_2$, D. 5 fr.; *Grand Hôt. Menaggio (closed from mid-Nov. to end of Feb.), R. $2^1/_2$-6, B. $1^1/_2$, déj. 3-$3^1/_2$, D. 5-$5^1/_2$ fr., both with

E. Bank.

eral leaps from a height of 1000 ft., forming an imposing cascade in spring, but generally dry at other seasons.

W. Bank.

gardens on the lake; — Corona, R. 1½, D. 3 fr., incl. wine, good Italian house.

Menaggio (pop. 1675), with an extensive silk-manufactory, commands a fine view of Bellagio. On the lake, to the S. of the village, is the palatial *Villa Mylius.*

A good road, diverging to the right from the Cadenabbia road, ascends in windings to the N. to (½ hr.) *Loveno Superiore*, near the church of which stands the **Villa Vigoni,** commanding a magnificent view of Menaggio, Bellagio, and of the three arms of the lake (apply to the gardener; fee 1 fr.). The garden-saloon contains a relief by *Thorvaldsen.*

At the wooded promontory here, the *Punta di Bellagio,* the lake divides into two arms: the Lago di Lecco (p. 22), on the S.E., and the Lago di Como, on the S.W.

Lake of Como.

Bellagio. — **Hotels** (the first-mentioned are closed from the end of Nov. to the end of Feb.). *Grand Hôtel Bellagio, with shady garden, on the lake, R. 5-10, B. 1½, déj. 3½, D. 5, omn. ¾ fr., and its dépendance the Villa Serbelloni (p. 21; similar charges); *Grande Bretagne, also with a large and shady garden; these two of the first rank. — *Genazzini et Métropole, with large restaurant, on the lake, R. 3-5, B. 1½, déj. 2½-3, D. 4 fr. — Less pretentious, all on the lake, with cafés-restaurants: *Hôt.-Pens. Florence, with a terrace on the quay, R. 2½-4, B. 1½, déj. 2½, D. 4 fr.; Hôt.-Pens. du Lac, R. 2-3, B. 1¼, déj. 2½, D. 3½ fr., good; Hôt.-Pens. des Étrangers, on the quay, with beer-garden, R. 2½-3, B. 1¼, déj. 3, D. 3½ fr., well spoken of; Pens. Suisse, R. 2-3, B. 1, déj. 2½, D. 3½ fr.

Lake Baths: *Bagni Volta* (1 fr.), ½ M. to the S. of the Villa Melzi.

Rowing Boats, see p. 13, 14.

Bellagio (710 ft.; pop. 1145),

Cadenabbia. — **Hotels** (many English visitors; the first-mentioned are closed from the end of Nov. to the end of Feb.). *Bellevue, adjoining the Villa Carlotta, with shady grounds on the lake; *Britannia, with pretty garden, R. 2½-4½, B. 1¼, déj. 2½, D. 4 fr.; *Belle Ile, R. 2-3½, B. 1¼, déj. 2½, D. 4 fr.; Cadenabbia, R. 2½-3, B. 1½, déj. 3, D. 4 fr., Italian, good. These three are situated to the N. of the pier, on the Menaggio road.

Cadenabbia, 2 M. to the S. of Menaggio (omn. at the station), has the warmest and most sheltered situation on the Lake of Como. — To the S.W., on the road to Tremezzo (p. 21), is the entrance to the ***Villa Carlotta,** the property of the Duke of Saxe-Meiningen. The gate is opened every ½ hr. from 8 to 5 (adm. 1 fr.).

The Marble Hall contains the

E. Bank.

at the W. base of the *Punta di Bellagio*, is perhaps the most delightful point among the lakes of Upper Italy.

On the height above, reached by a footpath from the Hôtel Genazzini, is the ***Villa Serbelloni** (adm. 1 fr., free for guests of Hôt. Bellagio), the park of which extends to the end of the promontory (charming views; 25 min. from the lake to the highest point).

On the Civenna road, about 1 M. to the S. of the lower entrance to the Villa Serbelloni, beyond the cemetery, we reach a blue iron gate on the left, leading to the **Villa Giulia**, the property of Count Blome, of Vienna, with beautiful gardens (adm. daily in summer, at other seasons on Sun. and holidays only, 1/2 fr.).

The *Villa Melzi*, 1/2 M. to the S. of Bellagio, possesses numerous works of art and a splendid garden (the latter shown on Thurs. & Sun.; entrance by the S. gate, 1 fr.).

The *Villa Besana* contains the modern tower-shaped mausoleum of the last of the Gonzagas.

San Giovanni (B.) and *Villa Trotti*, with a park of great size and beauty.

Lezzeno (P).

Nesso (P), at the mouth of the *Val di Nesso*.

Pognana (B).

W. Bank.

celebrated *Triumph of Alexander, by *Thorvaldsen*, a frieze placed here in 1828; also several statues by *Canova* (Cupid and Psyche, Magdalen, Palamedes, Venus), and other works of art.

The *Garden displays a wealth of southern vegetation, with superb cedars, magnolias, and other trees. One of the magnolias on the S. side of the palace is nearly 2 ft. in diameter. Striking vistas of the sunlit lake from the deep shade of the trees.

Tremezzo (P; **Hôt.-Pens. Bazzoni et du Lac*, R. 1 1/2-3, B. 1 1/4, déj. 2, D. 3 fr.; *Hôt. Magatti* et *Pens. Belvedere*, well spoken of), 3/4 M. to the S.W. of Cadenabbia, is the principal place in the luxuriantly fertile district of *Tremezzina*, and possesses numerous villas.

On the slope above lies *Mezzegra*, and beyond, in a bay, *Azzano* (B) and *Lenno* (P). At the extremity of the promontory of *Lavedo* is the *Villa Arconati*. The peninsula of *Campo* (P) lies to the S.

Next comes *Sala* (P), facing the island of *Comacina*, with its small church. Then *Colonno* (B).

Argegno (P), at the mouth of the fertile *Val Intelvi*.

Brienno (P), embosomed in laurels.

Torriggia (P); on a promontory the *Villa Cetti*. On the bank of the lake, to the S., is a pyramidal tomb, 65 ft. high.

Germanello; Laglio; Carate

E. Bank.

Riva di Palanzo (P).

Villa Pliniana, in the bay of *Molina*, at the head of a gorge, erected in 1570. Near it is a spring, mentioned by both the elder and the younger Pliny, which daily changes its level.

To the S. of *Torno* (P) are numerous country-seats, among them the *Villa Taverna*, the *Villa Excelsior*, which formerly belonged to the renowned cantatrice *Pasta* (d. 1865), and the *Villa Taglioni*.

Blevio (B), with the villas *Mylius* and *Ricordi*.

Beyond the *Punta di Geno* we perceive *Como* (p. 9). To the left are the *Borgo Sant' Agostino*, the N.E. suburb, and *Brunate* (p. 10).

W. Bank.

Lario (P); *Urio* (P); all with numerous villas.

Moltrasio (P), on a steep slope, with the large *Palazzo Passalacqua*, rising above its terraced garden.

Villa Pizzo, on a promontory extending far into the lake.

Cernobbio (P). — *Grand Hôtel Villa d'Este et Reine d'Angleterre, with fine park, R. from 4, B. 1½, déj. 3½, D. 5, omn. 1 (from Como station 2) fr., frequented by English and Americans (Engl. Church Serv.); *Reine Olga, R. 2-3½, B. 1¼, déj. 3, D. 4, incl. wine; Milano, R. 1½ fr., a good Italian house.

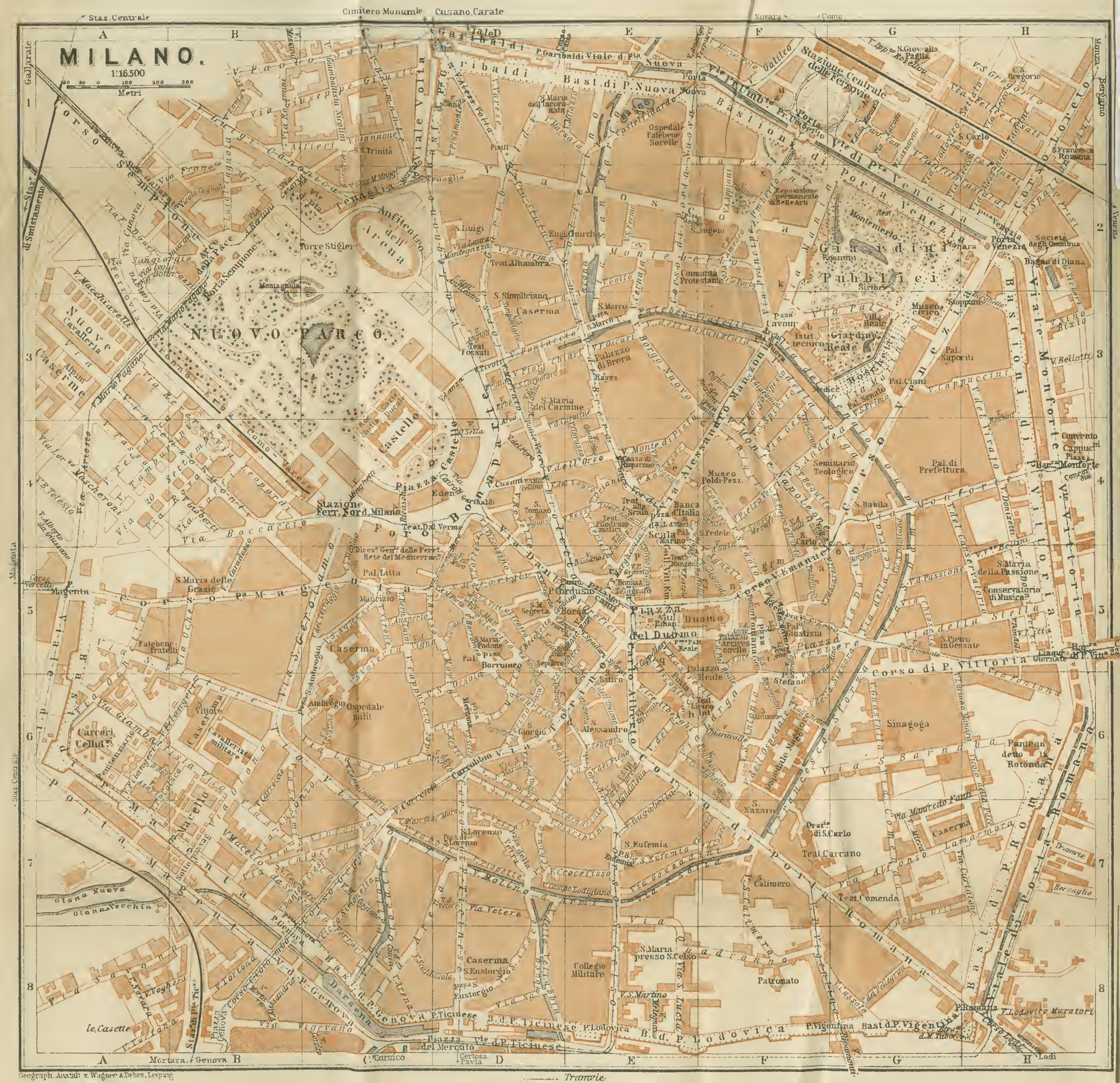
Cernobbio, a considerable village (1105 inhab.), with handsome villas (*Belinzaghi*, *Baroggi*, etc.), lies 2½ M. to the E. of Chiasso (p. 9). — Farther on are the *Villa Cima*, with a beautiful park, and, beyond the mouth of the *Breggia*, the *Villa Tavernola*.

Villa l'Olmo (p. 10); then *Borgo San Giorgio*, the N.W. suburb of Como (p. 9).

Lago di Lecco.

From Como to Lecco viâ Bellagio, steamer once daily; from Colico to Lecco, once daily, see p. 18. — Railway on the E. bank, see p. 18.

The *Lago di Lecco* (12½ M. long), the S.E. arm of the Lago di Como, though inferior in charm to the S.W. arm, presents grander mountain scenery. The villages that fringe its banks are unimportant. The steamboat stations (which are not always touched at) are *Lierna* (B & S), *Limonta* (B), *Vassena* (B), *Onno* (B), *Mandello* P & S), *Abbadia* (B & S), and —


MILANO.
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Metri
Staz. Centrale
Cimitero Monumle
Cusano. Carate
Novara
Como
Monza
Bergamo
Venezia
Gallarate
Magenta
Staz. Centrale
Mortara. Genova
Corsico
Certosa Pavia
Lodi
Stazione Centrale delle Ferrovie
Stazione Ferr. Nord. Milano
Staz. di Smistamento
Staz. di Pta Tic.
Nuovo Parco
Castello
Corte Ducale
Rocchetta
Anfiteatro dell' Arena
Arco della Pace
Porta Sempione
Torre Stigler
Montagnola
Nuove Cavalleria
Caserme Alpini
Corso Sempione
Piazza Castello
Foro Bonaparte
Eden
Teat. Dal Verme
Direz.e Gen.le delle Ferr.e Rete del Mediterran.o
Pal. Litta
S. Maurizio
S. Maria delle Grazie
Corso Pta Magenta
Fatebene fratelli
Caserma
S. Ambrogio
Ospedale milit
S. Vittore
Caserma
Cavallerizza militare
Carceri Cellul.ri
Penitenziario
Macello
Porta Magenta
Olona Nuova
Olona Vecchia
le Casette
Darsena
P. Genova
P. Ticinese
Piazza del Mercato
Via Vigevano
Via Torino
Carrobbio
S. Giorgio
S. Lorenzo
Pta di S. Lorenzo
Caserma S. Eustorgio
Pzza S. Eustorgio
Collegio Militare
S. Maria presso S. Celso
S. Eufemia
S. Alessandro
S. Satiro
S. Sepolcro
Pal. Borromeo
S. Maria Podone
S. M. Segreta
Borsa
P. Cordusio
Piazza del Duomo
Duomo
Vitt. Eman.
Palazzo Reale
Palazzo Arcivescovile
Teat. Lirico Int.
Pal. Giustizia
P. S. Stefano
Ospedale Maggiore
S. Nazaro
S. Antonio
S. Calimero
Orat.o di S. Carlo
Teat. Carcano
Teat. Comenda
Patronato
Corso di Porta Romana
P. Romana
P. Vigentina
Bast. d. P. Vigentina
B. d. P. Lodovica
P. Lodovica
B. d. P. Ticinese
Vle d. P. Ticinese
Birra d. M. Tabor
V. Lodovico Muratori
Corso Lodi
Viale di Porta Romana
Bast. di P. Romana
Caserma
Bersaglio
Tramvie
Pantheon detto la Rotonda
Sinagoga
Via S. Barnaba
Corso di P. Vittoria
S. Pietro in Gessate
Conservatorio di Musica
S. Maria della Passione
Via della Stella
Barra di P. Vitt.a 22
Cinque Giornate
Pal. di Prefettura
Convento Cappuccini
Piazza Monforte
Barr.ra Monforte
Viale Monforte
Bastioni di P. Vittoria
Vle Vittoria
S. Babila
Corso V. Emanuele
S. Carlo
Seminario Teologico
Museo Poldi-Pezz.
Banca d'Italia
Pzza d. Scala
Scala
Pal. Marino
S. Fedele
Teat. Manzoni
Teat. alla Scala
Teat. Filodrammatici
Cassa di Risparmio
Via Alessandro Manzoni
Palazzo di Brera
Hayez
S. Maria del Carmine
Teat. Fossati
S. Simpliciano
Caserma
Teat. Alhambra
S. Luigi
Engl. Church
S. Marco
Comunità Protestante
S. Angelo
Ospedale Fatebene Sorelle
S. Maria dell'Incoronata
Piatti
S.S. Trinità
Viale Volta
P. Garibaldi
Viale d. Pta Nuova
Bast. di P. Nuova
Porta Nuova
Via Principe Umberto
Porta Pr. Umberto
Vle di Pta Venezia
Bastioni di Porta Venezia
Porta Venezia
Esposizione permanente di Belle Arti
Giardini Pubblici
Montemerlo
Rest.
Rosmini
Manara
Sirtori
Museo civico
Stoppani
Villa Reale
Giardino Reale
Istit. tecnico
Pzza Cavour
Boschetti
Pal. Senato
Pal. Ciani
Pal. Saporiti
Società degli Omnibus
Bagno di Diana
S. Giov. alla Paglia
C. S. Gregorio
S. Carlo
S. Francesca Romana
Corso Loreto
Via S. Gregorio
Corso Venezia
Via Monte Napoleone
Via Borgo Nuovo
Via Fatebenefratelli
Via Solferino
Via Moscova
Via Monte di Pietà
Via Dante
Via Boccaccio
Corso Magenta
Via Meravigli
Corso Genova
Porta Genova
Porta Ticinese
Corso di Porta Ticinese
Via Larga
Corso Italia
Corso Alberto Carlo
Via Francesco Sforza
Via S. Barnaba
Via Lamarmora
Via Alfonso Lamarmora
Via Manfredo Fanti
Via Quadronno
Via Molino d. Armi
Via S. Sofia
Via Vetere
Geograph. Anstalt v. Wagner & Debes, Leipzig

Lecco (700 ft.; P & S; *Grand Hôtel Lecco*, new; *Hôtel Mazzoleni; Croce di Malta; Hôtel de la Gare;* omn. to the station 50 c.), situated at the S.E. end of the lake, at the foot of the *Monte Resegone* (1610 ft.), an industrial town with 10,352 inhab. and silk, cotton, and iron manufactories. The *Ponte Grande*, a stone bridge of ten arches (14th cent.), here spans the *Adda* (p. 18).

From Lecco to Milan, 32 M., railway in 1¼-2 hrs. The line traverses the *Brianza*, a fertile and highly cultivated strip of land between the rivers Adda and Lambro, and passes *Monza* (p. 10).

From Lecco to Bergamo (p. 36), 20½ M., railway in 1¼ hr.

4. Milan, Ital. *Milano.*

Railway Stations. 1. The *Central Station* (Pl. F, G, 1; *Restaurant, D. 2½ fr.) is used by all the lines of the Rete Adriatica and the Rete Mediterranea (comp. p. xiv). Omnibuses from most of the hotels meet the trains (fare ¾-1½ fr.). Cab from the station 1 fr., day or night; each large article of luggage 25 c., small articles taken inside the cab free. Tramways Nos. 1, 2, 4, 6 also start from the station (10 c.). — 2. *Stazione Ferrovie Nord* (Pl. C, 4; tramways, see p. 24), for the lines of the N. Railway to Saronno and Como (p. 9), and to Varese and Laveno (p. 13). — Porterage to the town for luggage under 100 lbs 50 c., according to tariff (from any station). — Railway-tickets for the Rete Adriatica and the Rete Mediterranea may be procured also at the *Agenzia Internazionale di Viaggi*, Galleria Vittorio Emanuele 24, or from *Thos. Cook & Son*, Via Alessandro Manzoni 7; for the N. Railways at the *Agenzia Ferrovie Nord*, Galleria Vittorio Emanuele 26.

Hotels (comp. p. xx). In the town: *Hôtel de la Ville (Pl. a; F, 5), Corso Vittorio Emanuele, with post and railway-ticket offices, R. 5-17, B. 2, déj. 4, D. 5, omn. 1½ fr.; *Hôt. Cavour (Pl. b; F, 3), Piazza Cavour, pleasantly situated opposite the Giardini Pubblici, R. from 4, B. 1, déj. 4, D. 6, omn. 1¼ fr.; *Grand Hôtel de Milan (Pl. c; F, 3, 4), Via Alessandro Manzoni 29, with ticket and luggage office, R. 5½-10, B. 1½, déj. 4, D. 5, omn. 1, heating 1 fr. The room in which Verdi died (Jan., 1901) contains relics of the composer (adm. 50 c.). Gr. Hôt. Continental (Pl. e; E, 4), Via Alessandro Manzoni, R. 4-8, B. 1½, déj. 3, D 5, omn. 1¼ fr. The following are also first-class but somewhat less expensive: *Grande Bretagne et Reichmann (Pl. d; D, E, 6), Via Torino 45, R. 3½-5, B. 1½, déj. 3½, D. 4½, omn. 1 fr.; *Hôtel Métropole (Pl. q; E, 5), Piazza del Duomo, R. 3½-5½, B. 1½, déj. 3, D. 5, omn. 1 fr.; Hôt. Verdi et Bernerhof, Piazza Cordusio (Pl. D, E, 5). — Rebecchino (Pl. p; E, 5), Via Santa Margherita 16, with restaurant, R. 3¾-5½, B. 1½, déj. 2½, D. 4, omn. 1 fr.; *Europa (Pl. f; F, 5), Corso Vitt. Emanuele 9, R. 4-6, B. 1½, déj. 3, D. 4½-6, omn. 1 fr.; *Manin (Pl. k; F, 2), Via Manin, near the Giardini Pubblici, in a pleasant situation, R. from 4, B. 1½, déj. 3, D. 4½, omn. 1 fr., patronised by English travellers; *Nazionale (Pl. s; E, 4), Piazza della Scala 4, R. from 3, B. 1½, déj. 3, D. 4, omn. 1 fr.; *Bella Venezia (Pl. i; E, F, 5), Piazza San Fedele, R. 3½-4, B. 1½, déj. 3, D. 4, omn. 1 fr.; *Victoria (Pl. o; G, 4, 5), Corso Vittorio Emanuele 40, R. 2½-6, B. 1½, déj. 3, D. 4, omn. ¾ fr.; *Roma (Pl. g; F, 5), Corso Vitt. Emanuele 7, with restaurant, R. from 3, B. 1½, déj. 3, D. 4, omn. 1 fr. — The following are Italian houses of the second class: *Pozzo et Central (Pl. l; E, 6), Via Torino, R. 3-4, B. 1½, déj. 3, D. 4, omn. 1 fr.; *Hôt. de France (Pl. m; F, 5), Corso Vitt. Eman. 13, R. 3¼-4¼, B. 1¼, déj. 3, D. 4½, both incl. wine, omn. ¾-1 fr.; *Agnello et du Dôme, Corso Vitt. Eman. 2, R. 2-4, déj. 3, D. 4 fr., incl. wine; *Ancora e Ginevra (Pl. n; F, 5), Via Agnello and Corso Vitt. Emanuele, R. 3¼-3¾, omn. ¾ fr.; Angioli, Via San Protasio, R. 2½,

B. 1, déj. 3, D. 4, omn. 3/4 fr.; *Biscione e Bellevue (Pl. t; F, 5), Piazza Fontana, R. 2½-3½, B. 1¼, déj. 2½-3, D. 3½-4, omn. 1 fr.

Near the Central Station: *Palace Hotel (Pl. y; G, 1), first-class, with restaurant and booking-office, R. 5-10, B. 1½, déj. 3½, D. 5, omn. ½ fr.; Hôt. du Nord (Pl. u; F, 1), R. 2½-4, B. 1¼, déj. 3, D. 4 fr., Hôt. d'Italie (Pl. z; F, 1), both good; Concordia, adjacent to the last two, R. 2-3 fr., well spoken of; Hôt. Terminus (Pl. v; G, 1), R. 3-6 fr., B. 1½, déj. 3, D. 3½, omn. ½ fr.; Hôt. du Parc (Pl. x; F, 2), Via Principe Umberto 29, R. 2-4, B. 1¼, déj. 2½, D. 3½ fr.; Schmid, Via Marco Polo 16 (Pl. F, 1), R. 1½-2, B. 1, déj. 2½, D. 3 fr., incl. wine, unpretending.

Restaurants (*Ristoranti, Trattorie;* comp. p. xxi). *Caffè Cova*, Via Giuseppe Verdi, near the Scala, with a garden (evening-concerts in summer); *Biffi*, **Savini*, *Gambrinus-Halle*, all three in the Galleria Vitt. Emanuele; **Fiaschetteria Toscana*, near the E. braneh of the Galleria Vitt. Emanuele, Tuscan wines; *Orologio*, on the E. side of the Piazza del Duomo, good and moderate; **Savini*, near the Arco della Pace (p. 31), a large and handsome establishment, with a concert-room and garden. Most of the above-mentioned second-class hotels are also restaurants.

Cafés (comp. p. xxii). **Biffi* (concerts in the evening; see above); *Cova* (see above); *C. Martini*, Via Alessandro Manzoni, near the Piazza della Scala; the cafés in the *Giardini Pubblici* (p. 33) and the *Nuovo Parco* (p. 31).

Birrerie (see p. xxiii). **Gambrinus-Halle*, see above (Munich beer, concert in the evening); **Spatenbräu*, Via Ugo Foscolo 2, adjoining the Gall. Vitt. Eman.; *Birreria Nazionale*, on the W. side of the Piazza del Duomo; *Orologio*, see above; *B. Milanese*, Piazza Cordusio (Bavarian and Bohemian beer at these three).

Baths. **Terme di Milano*, Foro Bonaparte 68, with swimming, Turkish, and medicinal baths. — Swimming Baths: **Bagno di Diana* (Pl. H, 2), outside the Porta Venezia (1 fr.).

Cabs (*'Cittadine'* or *'Broughams'*; a tariff in each vehicle). Per drive by day or night 1 fr.; per hour 1½ fr., each ½ hr. addit. 1 fr.; each large article of luggage 25 c.

Electric Tramways (constructed in 1897-99 by the Edison Co.). 1. *Piazza del Duomo* (Pl. E, 5)-Via Al. Manzoni-Via Principe Umberto-*Central Station* (Pl. F, G, 1). — 2. *Piazza del Duomo*-Porta Venezia (Pl. H, 2)-*Central Station*. — 3. *Piazza del Duomo*-Via Dante-*Stazione Ferrovie Nord* (Pl. C, 4)-Via Vincenzo Monti-*Porta Sempione* (Pl. B, 2)-*Corso-Sempione* (Pl. A, B, 1, 2). — 4. *Piazza del Duomo*-Via Dante-Porta Tenaglia (Pl. C, 2)-Via Bramante-*Cimitero Monumentale* (comp. Pl. C, 1). — 5. *Piazza del Duomo*-Piazza Sant' Ambrogio (Pl. C, 5, 6)-*Via Filangeri* (Pl. A, 6). — 6. *Tramvia Interstazionale: Central Station*-Porta Nuova (Pl. E, F, 1)-Via Pontaccio (Pl. D, E, 3; for the Brera)-*Stazione Ferrovie Nord* (Pl. C, 4)-*Porta Genova* (Pl. B, 8). — 7. *Tramvia di Circonvallazione*, round the old town. — In addition to the above, cars also run from the *Piazza del Duomo* to most of the other *City Gates*. Fare from 6.30 to 8.30 a.m. (winter 7-9) 5 c., later 10 c. (on line No. 7 always 10 c.). The cars run up to midnight. There are no fixed stations; passengers hail the driver when they wish to enter and ring when they wish to alight. The cars on the chief lines are often overcrowded, and passengers should be on their guard against pickpockets. — **Electric Light-Railway** from the Duomo (E. side) to *Monza* (p. 10), 9½ M., in 1 hr.; fares 70 or 45 c., return-ticket 1 fr. 10 or 70 c.; departures every ½ hr.

Post Office (Pl. E, 6), Via Rastrelli 20, near the cathedral, open from 8 a.m. to 9 p.m.; branch-offices at the Central Station, etc. A new central post-office building was begun in the Via Bocchetto in 1901. — **Telegraph Office** (Pl. E, 5), Piazza Mercanti 19.

Theatres (comp. p. xxiv). **Teatro alla Scala* (Pl. E, 4), one of the largest in Europe; performances (operas and ballets) in winter only. —

**Teatro Lirico Internazionale* (Pl. F, 6), at the corner of the Via Larga and the Via Rastrelli; *Teatro Manzoni* (Pl. E, 5), Piazza San Fedele, mostly comedy; *Teatro Dal Verme* (Pl. D, 4), Foro Bonaparte (operas and ballets, sometimes used as a circus). — *Eden Theatre of Varieties*, Via Cairoli (Pl. D, 4); adm. 1 fr.

Shops. The best are in the Corso and the Galleria Vittorio Emanuele. The *Alle Città d'Italia (Fratelli Bocconi)*, Piazza del Duomo, is an establishment in the style of the 'grands magasins' at Paris (fixed prices). — *Silk Goods*, etc. at *Cogliati & Co.*, Corso Vitt. Emanuele 30; *Baietta, Giovannoli, & Co.*, Corso Vitt. Eman. 31; and *Besozzi, Monghisoni, & Co.*, Corso Vitt. Emanuele 28. — *Cigars.* Genuine Havanas may be obtained at Galleria Vitt. Emanuele 90. — MONEY-CHANGERS. *Rasini & Co.*, Piazza Mercanti (Pl. E, 5); *Terzaghi & Cagnoni*, Via Al. Manzoni 3.

United States Consul, *William Jarvis*, Via Bettino Ricasoli 2; vice-consul, *Henry P. Smith.* — **British Consul,** *Joseph H. Towsey*, Via Solferino 24; vice-consul, *Wm. M. Tweedie.*

English Church (*All Saints'*; Pl. D, 2), Via Solferino 15, opposite the British Consulate, Sun. at 8, 11, and 3.30. Chaplain, Rev. *H. N. Midwinter*, Via Tasso 7.

Collections and Objects of Interest (comp. also p. xxiv):

Ambrosiana (p. 29). *Library*, daily 10-3, Sun. and holidays 1-3, 1/2 fr., free on Wed.; open to students from Nov. 12th to Aug. 31st, daily, 10-3, except Wed., Sun., and festivals. *Pinacoteca* (p. 30), Sun. and festivals 1-3, other days 10-3, 1/2 fr.; from May 1st to Sept. 30th, Wed., 10-3, free.

Brera (p. 28). *Library*, daily, 9-4 and 7-10 (May to Oct., 9 to 5 or 6), Sun. 10-2, closed on holidays. *Picture Gallery*, daily, 9-4 (Nov.-Feb. 9-3), 1 fr.; on Sun. and holidays, 12-3, free.

Castello Sforzesco (p. 30). *Museo Archeologico ed Artistico*, daily 10 to 4 or 5 (Mon. 1-4 or 1-5); adm. 1 fr., Thurs. 50 c., Sun. and holidays 20 c. — *Museo del Risorgimento Nazionale*, daily, 1-5, 20 c., Sun. and holidays 10 c.

Museo Borromeo (p. 30), Tues. & Frid., 1-4, fee (1/2-1 fr.).

Museo Civico (p. 33), daily (except Mon.), 10-4, 1/2 fr.; Sun. & holidays, 20 c.

Museo Poldi-Pezzoli (p. 28), daily, 9-4, Sun. & holidays, 10-3, 1 fr.

Principal Attractions (2 days). 1st Day. In the morning: *Cathedral, ascend to the *Roof (p. 27); Galleria Vittorio Emanuele (p. 27); *Brera (picture-gallery, p. 28). In the afternoon: Piazza de' Mercanti p. 29); Museo Archeologico ed Artistico (p. 30). In the evening: walk in the Corso Vitt. Emanuele (p. 33) and Piazza del Duomo, or in summer in the Giardini Pubblici (p. 33). — 2nd Day. In the morning: Santa Maria delle Grazie (p. 31); Sant' Ambrogio (p. 31); *San Lorenzo (p. 32); San Satiro (p. 32); Ospedale Maggiore (p. 33). In the afternoon: Cimitero Monumentale (p. 34). — Excursion to the *Certosa di Pavia (p. 34); to Monza (p. 10).

Milan (390 ft.), Ital. *Milano*, the *Mediolanum* of the Romans, is the capital of Lombardy, and has, next to Naples, the largest population (490,084) of any town in Italy. It is the seat of an archbishop, the headquarters of the second army-corps, and the wealthiest manufacturing town in the country. Silk, woollen, and cotton goods, and art-furniture are the staple commodities. There are numerous Swiss and German residents.

HISTORY. The favourable situation of Milan in the centre of Lombardy, near the beginning of several of the great Alpine passes, has always secured for it a high degree of prosperity. Under the *Romans* it was one of the largest cities in Italy. In the 11th cent. it is said to have contained 300,000 inhabitants. In the year 1162 it was razed to the ground (only a few churches remained standing) by *Frederick Barbarossa*, but in 1167 it was rebuilt by the allied cities of Brescia, Bergamo, Man-

tua, and Verona. At a later period Milan fell under the rule of the *Visconti* (1277-1447), and afterwards under that of the *Sforza* (1450-1535). Charles V. annexed it, together with the rest of Lombardy, to *Spain*, and in 1714 it passed to *Austria*. It became the capital of the '*Cisalpine Republic*' in 1796, and then (down to 1815) that of the *Kingdom of Italy*. The bloody insurrection of March 17th-22nd, 1848, compelled the Austrians to evacuate the city, and the patriotic agitations which ensued were happily ended by the desired union with the new kingdom of Italy in 1859.

Art History. *Filarete* (tower-gate of the Castello, Ospedale Maggiore) and *Michelozzo* (Pal. Medici, Cappella Portinari in Sant' Eustorgio) were the pioneers in Milan of the Tuscan early-Renaissance style. The city reached the zenith of its artistic fame as the residence of *Bramante* (1472-1506) and *Leonardo da Vinci* (1488-1500; 1506-16). Among the pupils of Leonardo were the painters *Giov. Ant. Boltraffio*, *Marco d'Oggiono*, and *Gianpetrino;* and his influence is manifest also in the works of *Bernardino Luini*, *Andrea Solario*, *Giov. Ant. Bazzi (il Sódoma)*, and *Gaudenzio Ferrari*. In recent times the art of sculpture has become almost a special industry in Milan, displaying great technical skill.

The focus of the commercial and public life of Milan is the *Piazza del Duomo (Pl. E, 5), which has been much extended since 1876, and is now enclosed on the N. and S. by imposing edifices designed by *Mengoni*. It is also the chief tramway-centre (p. 24).

The celebrated Gothic **Cathedral (Pl. E, F, 5), dedicated *Mariae Nascenti*, is one of the largest churches in the world, and holds about 40,000 people. The interior is 162 yds. in length, the transept 96 yds. in breadth, the façade 73 yds. in breadth. The dome is 220 ft. in height, the tower 360 ft. above the pavement. The roof, marble like the rest of the building, is adorned with 98 pinnacles, and the exterior with upwards of 2000 statues in marble. The effect of the whole is almost fairy-like, especially by moonlight. The cathedral was founded by Gian Galeazzo Visconti in 1386, but owing to the constant quarrels which arose between the Italian architects and the French and German masters who were repeatedly called to their aid, its progress was but slow. Between 1459 and 1480 *Guiniforte Solari* is mentioned among the superintendents of the building-operations: about 1500 *Francesco di Giorgio* of Siena and *Giov. Ant. Amadeo* were at the head of affairs; after them the work was conducted by *Giov. Dolcebuono*, *Cristof. Solari*, and others, and eventually, in 1560, by *Pellegrino Tibaldi*. The late-Renaissance façade, which was not completed till 1805, was designed by the last-named.

The Interior, supported by 52 columns, each 16 paces in circumference, is most impressive. The pavement is of marble mosaic. By the principal portal are two huge monolithic columns of granite from the quarries of Baveno (see p. 14). Right Aisle: Sarcophagus of Archbishop Aribert (1018-45), above which is a gilded crucifix of the 11th century. Monument of Ottone Visconti (d. 1295) and Giovanni Viscenti (d. 1354), both archbishops of Milan. Gothic monument of 1394; tomb of Canon Vimercati, by *Bambaia*. — Right Transept (W. wall): Monument of two Medici, brothers of Pope Pius IV., the bronze statues by *Leone Leoni* (1564). [Tickets for the roof (see below) are obtained near this monument; the staircase leading to the dome is in the corner of the side-wall.] E. wall of the transept: Statue of St. Bartholomew by *Marco Agrate* (1562), bearing the modest inscription 'non me Praxiteles sed Marcus finxit Agrates'.

AMBULATORY. The S. Sacristy, the door of which displays rich Gothic sculpture by *Hans von Fernach* (1393), contains the **Treasury* (adm. 1 fr.). — A little farther on is a sitting figure of Martin V. by *Jacopino da Tradate* (1421); then the monument of Cardinal Marino Caracciolo (d. 1538), by *Bambaia*. The stained glass in the three choir-windows comprises 350 representations of Scriptural subjects, mostly copies from old pictures. The door of the N. sacristy is by *Jac. da Campione* (d. 1398).

In front of the choir, below the dome, is the subterranean *Cappella San Carlo Borromeo*, richly ornamented with gold and jewels, with the tomb of the saint (p. 16); entrance opposite the doors to the sacristy, to the N. and S. of the choir (open free till 10 a.m.; at other times 1 fr.; for showing the relics of the saint 5 fr.).

In the centre of the N. TRANSEPT is a valuable bronze candelabrum, in the form of a tree with seven branches (13th cent.). — LEFT AISLE. Altar-piece by *Fed. Baroccio*, representing Sant' Ambrogio absolving Emp. Theodosius. The third chapel contains the old wooden *Crucifix* which San Carlo Borromeo (p. 16) bore in 1576, during the plague. Adjacent, the monument of three archbishops of the Arcimboldi family (ca. 1550), and by the wall, the statues of eight Apostles (13th cent.). Not far from the N. side-door is the *Font*, an antique bath of porphyry, beneath a canopy by *Tibaldi*.

The traveller should not omit to ascend to the *ROOF and TOWER of the cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.; open till an hour before sunset, in summer from 5.30 or 6 a.m.), where an excellent panorama of the Alps by Pirola may be bought (75 c.). Single visitors are not admitted except when other visitors are already at the top. The visitor should mount at once to the highest gallery of the tower (by 194 steps inside and 300 outside the edifice). A watchman, generally stationed at the top, possesses a good telescope.

Opposite the cathedral stands a large equestrian statue of *Victor Emmanuel II.*, by Ercole Rosa, erected in 1896. — On the S. side is the PALAZZO REALE (Pl. E, F, 5, 6), built in 1772 on the site of the Palazzo di Corte, the oldest palace of the Visconti and Sforza, a portion of which still exists in the beautiful semi-Romanesque church of *San Gottardo*. The tower (1396) and apse of the latter are visible from the street behind the palace, to the left. — Adjoining it on the E. is the *Archiepiscopal Palace* (*Pal. Arcivescovile;* Pl. F, 5), rebuilt by Pelegrino Tibaldi after 1570; the attractive forecourt contains an arcade with double columns.

The ***Galleria Vittorio Emanuele** (Pl. E, 5), on the N. side, which connects the Piazza del Duomo with the Piazza della Scala, is by far the largest and most attractive structure of the kind in Europe. It was built in 1865-67 by *Gius. Mengoni*, who lost his life by falling from the portal in 1877. The plan is that of a Latin cross; the octagonal lantern, with its glass cupola, is 167 ft. high.

The PIAZZA DELLA SCALA (Pl. E, 4) is adorned with a statue of *Leonardo da Vinci* (1452-1519), by P. Magni (1872); on the base are portraits of his pupils, Marco d'Oggiono, Cesare da Sesto, Salaino, and Boltraffio. — On the N.W. side rises the *Teatro alla Scala* (p. 24) and on the S.E. the *Palazzo Marino*, now the town-hall, erected in 1558-60 by Gal. Alessi. The fine court should be noticed.

To the N.E. of this point are the *Via degli Omenoni*, with the palace of the same name (No. 1), adorned with Atlantes, by Leone

Leoni, and, farther on, the Piazza Belgioioso, with *Manzoni's House* (No. 3). — The ***Museo Poldi-Pezzóli** (Pl. E, F, 4), No. 10 in the adjacent Via Morone, was bequeathed to the town by Cav. Giac. Poldi-Pezzoli (d. 1879). It contains valuable paintings, Persian rugs, weapons, and other antiquities (adm., see p. 25; catalogue 1 fr.). The collection derives an additional charm from being exhibited in the tastefully-furnished house formerly occupied by the founder.

Following the tramway to the N.W. from the Piazza della Scala by the Via Giuseppe Verdi (Pl. E, 4) and the Via di Brera, we reach the —

***Palazzo di Brera** (Pl. E, 3; No. 28), built for a Jesuit college by *Ricchini* in 1651 et seq., since 1776 the seat of the *Accademia di Belle Arti*, and now styled *Palazzo di Scienze, Lettere, ed Arti*. It contains the *Picture Gallery* described below, the *Library*, founded in 1770 (300,000 vols.; adm. see p. 25), and the *Observatory*.

In the centre of the handsome court is a bronze statue of Napoleon I. as a Roman emperor, by *Canova*, erected in 1859. Among the other statues here is one (by the staircase, to the left) of the celebrated jurist *Cesare Beccaria* (1738-94), the first scientific opponent of capital punishment.

The staircase ascends to the first floor, on which is the *Picture Gallery, or *Pinacoteca* (adm., see p. 25). The principal treasures, in addition to *Raphael's* Sposalizio (Room XXII) and a few good examples of the Venetian and Netherlands Schools, are the frescoes, sawn out of churches, and other pictures of the Lombard school.

From Room I, in which admission-tickets are obtained, we enter (to the right) Room II (Lombard Frescoes). *Vinc. Foppa*, Martyrdom of St. Sebastian; *Borgognone*, Madonna with angels; *Gaud. Ferrari*, Adoration of the Magi; *Bernardino Luini*, Madonna with SS. Anthony and Barbara. — Straight on is —

Room III (Venetians): *Paris Bordone*, Holy Family, Love-scene; *Girol. Savoldo*, Madonna and saints; *Giov. Batt. Moroni*, Portrait of Navagiero; *Palma Vecchio*, Adoration of the Magi. — To the left is Room IV (Veneziani): *Bonifazio I.*, Finding of Moses; *Jac. Tintoretto*, *Finding of the body of St. Mark; *Paolo Veronese*, Adoration of the Magi, Three saints, a monk, and a page; Christ at the house of Simon the Pharisee. — To the left is Room V (Venetians): *Gentile Bellini*, St. Mark preaching at Alexandria; *Cima da Conegliano*, *Madonna enthroned, with saints (an early work), Two groups of saints; *Bart. Montagna*, Madonna with saints and angels (1499); *Liberale da Verona*, St. Sebastian. — To the right is Room VI (Venetians): *Titian*, *Portrait of Count Porcia (ca. 1587), St. Jerome (about 1560); *Palma Vecchio*, Four saints. — Room VII (Venetians): *Lorenzo Lotto*, *Three portraits.

Room VIII (Venetians). — Room IX. *Carlo Crivelli*, two Madonnas enthroned, Crucifixion, Coronation of the Virgin (1493); *Andrea Mantegna*, *Large altar-piece, at the top the Madonna and St. John weeping over the dead body of Christ, below St. Luke and other saints (1454); *Madonna in a nimbus of angels' heads; *Pietà, a realistic and almost repulsive study from nature, but conscientiously worked out with a strict regard to truth. *Giovanni Bellini*, two Madonnas, Pietà. — Rooms X and XI. Venetians of minor importance.

Room XIII (Lombards previous to Leonardo): *Borgognone*, Madonna with St. Clara and a Carthusian monk. — Room XIV (Lombards of the

period of Leonardo): Works by *Bern. Lanini*, *Marco d'Oggiono*, etc. — Room XV (Lombards): *Leonardo da Vinci* (?), Head of Christ, a drawing; *Franc. Napoletano*, Madonna; *Andr. Solario*, Madonna with SS. Joseph and Jerome (1495); *Boltraffio*, Portion of an altar-piece, the two donors kneeling; *Gaud. Ferrari*, Madonna. — Room XVI. Two Madonnas upon panel and frescoes by *Bern. Luini*: God the Father, Four angels, *St. Catharine placed in her sarcophagus by angels, Scenes from the life of the Virgin, with angels, etc. — Room XVII (Lombards): *Bern. Zenale* (?), Madonna enthroned, with saints and the donors, Lodovico il Moro, his wife Beatrice d'Este, and their two children.

Room XVIII (Lombard School oft the 16th-18th cent.). — Room XIX (Schools of Parma, Reggio, and Modena). — Room XX (Schools of Bologna and Ferrara): *Correggio*, *Adoration of the Magi, an early work in the master's Ferrarese style; *Ercole de' Roberti*, Madonna enthroned with saints; *Garofalo*, Pietà; *Dosso Dossi*, SS. Sebastian, George, and John the Baptist. — Room XXI (Romagna): *Nicc. Rondinelli*, Madonna enthroned with saints.

Room XXII: *Raphael's* far-famed **Sposalizio, or the Nuptials of the Virgin, painted in 1504. The composition closely resembles that of the Sposalizio of Perugino (now at Caen), but the rich golden light which illumines the present masterpiece, the treatment of the temple in the background, and the wonderful nobility and animation with which Raphael has endowed the figures of the graceful attendants on the Virgin and the rejected suitors, breaking their shrivelled wands, makes it a work apart.

Room XXIII (Schools of Tuscany, the Marches, and Umbria): *Benozzo Gozzoli*, Miracles of St. Dominic; *Luca Signorelli*, Madonna, Scourging of Christ, Madonna enthroned with saints. — Room XXIV: Fragments of *Frescoes by *Bramante*, from the Casa Prinetti.

Room XXV (Marches and Umbria): *Gentile da Fabriano*, Coronation of the Virgin and four saints; *Piero della Francesca* (?), Madonna enthroned; *Giov. Santi* (father of Raphael), Annunciation. — Rooms XXVI and XXVII (School of Bologna): *Ann. Carracci*, Christ and the Samaritan woman; *Albani*, Dance of Cupids; *Lod. Carracci*, Adoration of the Magi; *Domenichino*, Madonna; *Guercino*, Expulsion of Hagar. — Room XXVIII (Romans): *Angelo Bronzino*, Andrea Doria (p. 112) as Neptune. — Room XXIX (Schools of Genoa and Naples): *Luca Giordano*, Madonna and saints.

Rooms XXX and XXXI (Foreign Schools): *Rembrandt*, Portrait of his sister (1632); *Rubens*, Last Supper (ca. 1615-20); *A. van Dyck*, Portrait of Princess Amalia of Orange.

Room XXXII (Bequest of Count Stampa): Paintings by *Massimo d'Azeglio*, etc. — Rooms XXXIII-XXXV: Works crowned by the Academy during the last hundred years.

On the W. side of the Piazza del Duomo (p. 26), beyond the *Via Carlo Alberto* (p. 33), lies the Piazza de' Mercanti (Pl. E, 5), the central point of the mediæval city, formerly provided with five gates. In the centre of the piazza is the former *Palazzo della Ragione*, a large hall erected in 1228-33 by the podestà Tresseno, to whom an equestrian relief was placed on the S. side. — On the N. side of the piazza is the *Palazzo dei Giureconsulti*, with a tower erected by Vinc. Seregni (1564; telegraph-office on the groundfloor); on the S. side are the *Loggia degli Osii*, erected in 1316, and the *Collegio dei Nobili*, also by Vinc. Seregni (1625).

Passing under the archway, we follow the Via dei Ratti to the Via and Piazza della Rosa. In the piazza (No. 2) is the celebrated **Biblioteca Ambrosiana** (Pl. D, E, 5; adm. see p. 25; entrance through the reading-room to the right of the court), containing

175,000 printed volumes and 8400 MSS. Among the latter are the Codex Atlanticus (a collection of drawings and MSS. by *Leonardo da Vinci*) and an illuminated MS. of the Iliad (4-5th cent.). — In the PINACOTECA, on the first floor, are preserved a number of drawings by *Leonardo da Vinci* and his school, two *Portraits (282, 285) attributed to *Leonardo*, and *Raphael's* *Cartoon of the 'School of Athens' (p. 290).

The Via del Bollo leads to the W. to the Piazza San Borromeo, with a statue of the saint and the old **Palazzo Borromeo** (Pl. D, 5), which contains, on the first floor, a *Picture Gallery* (Pinacoteca) with some good paintings and sculptures, especially of the Lombard school (adm., see p. 25).

Returning to the Piazza dei Mercanti, we now traverse the new Piazza Cordusio (Pl. D, E, 5), which adjoins it on the N.W. and contains the *Exchange* and a statue of *Giuseppe Parini*, the poet (1729-99), then the new VIA DANTE (Pl. D, 5, 4; tramways Nos. 3 & 4, see p. 24), which is continued, beyond the Foro Bonoparte, by the Via Cairóli (Pl. D, 4) leading to the Castello. In the Foro Bonaparte is a bronze equestrian statue of *Garibaldi*, by Ettore Ximenes (1895).

The ***Castello Sforzesco** (Pl. C, 3, 4), the citadel of Milan, which was formerly, like the Palazzo di Corte (p. 27), the residence of the Visconti and Sforza, was founded by Galeazzo II. Visconti (1355-78) on the city-wall, adjoining the old Porta Giovia. Re-erected and enlarged by the Sforza in 1450, it was converted into barracks during the Austrian period, and in 1893 et seq. was restored by *Luca Beltrami* in the style of the 15th century. It contains the municipal art-collections. The rectangular building comprises a large *Anterior Court* and two castles or palaces: the *Rocchetta*, built by Franc. Sforza on the foundations of the castle of the Visconti, and the *Corte Ducale*.

The *E. Tower* (100 ft. high) of the much dilapidated MAIN FAÇADE was rebuilt in 1897 as a reservoir for drinking-water *(serbatoio)*. The graceful early-Renaissance tower-gateway of Filarete (p. 26) was restored after 1901 as the *Torre Umberto Primo;* the S. corner-tower still awaits restoration. — In the INTERIOR (open 10-5), on the left of the large anterior court, are the unpretending *Rocchetta*, with the Torre di Bona di Savoia (165 ft. high), the *Galleria Moderna* (opened in 1903), containing principally Italian paintings of the 19th cent., the small *Museo del Risorgimento Nazionale* (adm., see p. 25), etc. On the right is the *Corte Ducale*, the Sforza palace proper.

The Corte Ducale accommodates the **Museo Archeologico ed Artistico** (adm., see p. 25), brought hither in 1900. The archæological section, on the groundfloor, in addition to some Egyptian antiquities and prehistoric objects and antiques discovered in Lombardy (Room I), consists mainly of mediæval and modern Milanese sculptures. Room IV contains the monument of Bernabò Visconti (14th cent.); in Room IX are portions of the tomb of Gaston de Foix (d. near Ravenna, 1512) with his recumbent figure, by *Bambaia*. Traces of the once brilliant decoration of these rooms may be seen in Room VI (Torre del Asse), where some ceiling-paintings by *Leonardo da Vinci* (1498; freely restored) are pre-

served. — The Museo Artistico Municipale is on the first floor. Room I. *Majolica, porcelain, works in ivory, and glass. Room II. Works in iron and bronze by Italian craftsmen, gold ornaments, Japanese bronzes and armour. Rooms III-IV. Furniture (16-18th cent.). Room V. Medallions and plaquettes of the Renaissance period, drawings. Room VII. Milanese relics. Room VIII. *Gallery of old masters (Lorenzo Lotto, G. B. Moroni, P. Potter, Van Dyck, Antonello da Messina, Correggio, Boltraffio, Sodoma).

The *Piazza d'Armi*, the open space at the back of the Castello, originally the pleasance of the Visconti and Sforza, was converted in 1893-97 into the still somewhat shadeless **Nuovo Parco** (Pl. B, C, 2-4). In the N. part of the grounds are the *Montagnola*, and, near it, the *Torre Stigler*, an iron belvedere.

On the N. side of the park lies the *Arena* (Pl. C, 2), an amphitheatre built in 1805, where races, etc., are held. — The N.W. side is bounded by the *Porta del Sempione* (tramway, sec p. 24) and the **Arco della Pace** (Pl. B, 2), a triumphal arch of white marble, begun in 1806 by *L. Cagnola*, for the Foro Bonaparte, and completed under the Austrians in 1838. Most of its sculptures are by *Pompeo Marchesi*.

To the S.W. of the Castello lies the *Stazione Ferrovie Nord* (Pl. C, 4; p. 23), passing which and following the Via Boccaccio and the Via Caradosso (Pl. B, 5) we reach the convent-church of —

***Santa Maria delle Grazie** (Pl. B, 5), a brick edifice of the 15th cent., whose choir, with its elaborate external decoration, transept, and fine dome are the work of *Bramante*. — A large door marked 'Cenacolo Vinciano', to the W. of the church, is the entrance to the former refectory, containing the celebrated Last Supper of Leonardo da Vinci (not always accessible). The picture, painted in oils on the wall (before 1499), has become more and more defaced and is now unfortunately in the last stages of decay. Several copies, by pupils of Leonardo, recently transferred hither, are of assistance in studying the original.

The electric tramway from the Porta Magenta runs hence, past the church of *San Maurizio* (Pl. C, 5; fine frescoes by Bern. Luini), to the Piazza del Duomo. — We, however, follow the Via delle Oche, to the S., then the Via San Vittore to the left, to the large Piazza Sant' Ambrogio (Pl. C, 5; tramway No. 5, see p. 24) and the old church of —

Sant' Ambrogio, founded by St. Ambrose in the 4th cent., but probably dating in its present Romanesque form, with its peculiar galleries, from the 12th century. The fine atrium in front of the church, containing remains of ancient tombstones, inscriptions, and frescoes, seems, like the façade, to have preserved the architectural forms of the original building. St. Ambrose baptized St. Augustine here in 387, and in 389 he closed the doors of this church against the Emp. Theodosius after the cruel massacre of Thessalonica. There is a portrait of the saint on the left side of the principal entrance.

Interior. — In the 1st Chapel of the left aisle is an Ecce Homo, a fresco by *Borgognone*. — On the right and left of the side-entrance in the right aisle are frescoes by *Gaudenzio Ferrari*, representing the Bearing of the Cross, the three Maries, and the Descent from the Cross. 2nd Chapel on the right: Fine kneeling statue of St. Marcellina, by *Pacetti* (1812). 5th Chapel on the right: Legend of St. George, frescoes by *Bernardino Lanini*. — The second door to the left in the large 6th Chapel leads to the Cappella di San Satiro, with mosaics of the 5th cent (?; restored) in the dome. — The High Altar, apparently restored about 1200, still retains its original decoration of the first half of the 9th cent., the only intact example of its period. This consists of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed by *Volfoinus*, a German (covered, shown only on payment of 5 fr.). The 12th cent. canopy over the high-altar is adorned with interesting reliefs and is borne by four columns of porphyry from the original altar. The apse contains an ancient episcopal throne; above are mosaics of the 9th cent.: Christ in the centre, at the sides the history of St. Ambrose. — To the left of the choir, in the aisle, is an inscription from the tomb (destroyed) of Emp. Louis II. (d. 875); farther on is the tombstone of Pepin, son of Charlemagne. Opposite, at the N. entrance to the Crypt, is a fresco by *Borgognone* (Christ among the Scribes). The modernised crypt contains a silver reliquary (1898), in which are preserved the bones of SS. Ambrose, Protasius, and Gervasius. Adjacent to the left aisle is an unfinished cloister, designed by *Bramante* (1492) and afterwards rebuilt.

We turn hence to the S.E., follow the Via Lanzone, and cross the Piazza Carrobbio to the Corso di Porta Ticinese (Pl. D, 7, 8; tramway, see p. 24), in which, on the left, is a large ancient Colonnade of 16 Corinthian columns, the most important relic of the Roman Mediolanum. Behind this is the entrance to —

***San Lorenzo** (Pl. D, 7), the oldest church in Milan. Whether the handsome interior once formed the principal hall of the Thermæ, or of a palace of Maximilian (4th cent.), to which the above-mentioned colonnade belonged, or a very ancient Christian place of worship, like San Vitale in Ravenna, is uncertain. It was subsequently altered at least three times, the last time by *Martino Bassi*. Behind the high-altar is the Cappella Sant' Ippolito. Adjoining the church on the right is the very ancient Cappella Sant' Aquilino (closed), with mosaics of the 6th and 7th cent. and an early Christian sarcophagus. The entrance to the chapel from the church is adorned with an antique marble frame.

Farther to the S., near the *Porta Ticinese*, is the church of **Sant' Eustorgio** (Pl. D, 8). At the back of the choir is a chapel built in 1462-66 by *Michelozzo* (p. 26), with a charming frieze of angels, admirable frescoes by *Vinc. Foppa*, and the magnificent tomb of St. Peter Martyr, by *Giov. di Balduccio* of Pisa (1339). This saint, the Dominican Fra Pietro of Verona, was murdered in 1252.

The busy Via Torino (Pl. D, E, 6, 5), to the right of the Piazza Carrobbio, leads to the Piazza del Duomo. On the left is the church of *San Giorgio al Palazzo* (Pl. D, 6), with paintings by Bern. Luini. On the same side farther on is the small church of **San Sátiro** (Pl. E, 5, 6; closed 12-3, 4 in summer), containing an octagonal *Baptistery (off the right transept) by *Bramante*, with a beautiful

frieze by *Caradosso*. At the end of the left transept, is a little building with a cupola (9th cent.); the belfry is of the same period.

From the Via Carlo Alberto (Pl. E, 5, 6; p. 29), which passes a few paces to the E. of San Satiro, we turn to the S.E. into the Corso di Porta Romana (tramway, see p. 24). At the church of *San Nazaro* (Pl. F, 6, 7) we turn to the left to visit the ***Ospedale Maggiore** (Pl. F, 6) or *Municipal Hospital*, a vast and remarkably fine brick structure, begun in the Renaissance style in 1456 by *Filarete* (p. 26), continued in the Gothic style by Lombard architects, and completed by *Ricchini* after 1624. It contains nine courts, the principal one being due to Ricchini. — A little to the N., beyond the Piazza Santo Stefano, are the *Palazzo di Giustizia* (Pl. F, 5), on the portal of which is an inscription commemorating Silvio Pellico and the other Italian patriots who were committed by the Austrians to the fortress of Spielberg in 1821, and the Piazza Beccaria, with a statue of *Beccaria* (p. 28). A few paces farther on is the Corso Vittorio Emanuele.

On the N.E. side of the cathedral begins the Corso Vittorio Emanuele (Pl. F, 4, 5; tramway, see p. 24), which, with its prolongation, the Corso Porta Venezia, leads to the Giardini Pubblici. This is the principal business-street in Milan and contains the best shops. At No. 22 is an antique statue, known as 'l'uomo di pietra'. Farther on, to the left, is the church of *San Carlo Borromeo* (Pl. F, 4, 5), a rotunda in the style of the Pantheon, consecrated in 1847.

In the Corso Venezia (Pl. G, H, 4-2), on the left, is the *Archiepiscopal Seminary* (Pl. F, G, 4), by Gius. Meda (1570), with a fine court. — In the Via del Senato, which diverges to the left beyond the Naviglio, rises the *Palazzo del Senato* (Pl. G, 3), built in 1600, now containing the provincial archives; in the court is a bronze equestrian statue of Napoleon III., by *Barzaghi*.

Farther on in the Corso Venezia are the *Palazzo Ciani* (Pl. G, 3; No. 59), on the left, completed in 1861, with rich terracotta ornamentation, and the *Palazzo Saporiti* (Pl. G, 3), on the right, in the modern classic style, adorned with reliefs by Pompeo Marchesi. — We then reach (left) the **Museo Civico** (Pl. G, 3), a brick edifice (1892-94) containing natural history collections (adm., see p. 25).

The ***Giardini Pubblici** (Pl. F, G, 2, 3) between the Corso Venezia and the Via Manin, embellished with tasteful flower beds, ponds, and picturesque groups of venerable trees, are probably the most beautiful public park in Italy. The high-lying N. portion of the gardens, known as the *Montemerlo*, has a café-restaurant, and is skirted by the chestnut avenue of the *Bastioni di Porta Venezia* (Pl. G, F, 2, 1).

In the Piazza Cavour, outside the S.W. entrance to the park, is a *Bronze Statue of Cavour*, by Od. Tabacchi (1865). — The *Villa Reale* (Pl. G, 3), in the Via Palestro, contains some works of art.

To the N.W. of the city, outside the Porta Volta (Pl. C, D, 1) and near the terminus of tramway No. 4 (see p. 24), is the ***Cimitero Monumentale** (closed 12-2), 50 acres in area, enclosed by colonnades, and one of the finest 'campi santi' in Italy. (The guide, who speaks French, demands a fee of $1^1/_2$ fr. for each person.) The numerous and handsome monuments form a veritable museum of modern Milanese sculpture. In the last section is situated the '*Tempio di Cremazione*' (inspection permitted). It commands a fine view of the Alps.

Excursion to the Certosa di Pavia.

To visit the Certosa di Pavia we may use either the RAILWAY to *Certosa*, on the Pavia-Voghera line, or the Pavia STEAM TRAMWAY as far as *Torre di Mangano*. The railway takes $^1/_2$-1 hr. (return-fares 4 fr. 75, 2 fr. 50, 1 fr. 60 c.). The tramway starts about every 2 hrs. from the Porta Ticinese (Pl. D, 8; electric tramway from the Piazza del Duomo, see p. 24) and takes $1^1/_2$-$1^3/_4$ hr. (return fares 2 fr. 40, 1 fr. 50 c., or, incl. omn. to the Certosa, 2 fr. 70, 1 fr. 80 c.). The whole excursion takes $^1/_2$ day.

The district between Milan and Pavia presents but little interest; rice-fields and isolated patches of underwood are the principal features. The stations on the railway are *Rogoredo*, *Chiaravalle*, *Locate*, and *Villamaggiore*. Then —

$17^1/_2$ M. *Certosa*. From the station (Hôtel de la Ville, déj. 3 fr.) two roads (to the right and left) lead round the enclosing wall of the Certosa to the entrance (W. side) in $^1/_4$ hr. (omn. 30 or 50 c.). — On the S. side of the Certosa is the modest *Alb. Milano*.

The STEAM TRAMWAY follows the highroad and passes *Binasco*. The station of *Torre di Mangano* (Alb. Italia, clean) lies $^1/_2$ M. to the W. of the Certosa (omn. 30 c.).

The ***Certosa di Pavia**, or Carthusian monastery, was founded in 1396 by Gian Galeazzo Visconti (p. 26). The monastic buildings were completed about 1450, while the church, originally begun as a purely Gothic building, was continued after 1453 by *Guiniforte Solari* in the Lombard style, with exterior arcades and elaborate terracotta ornamentation. The erection of the marble façade, begun by *Giov. Ant. Amadeo* and others in 1491, and continued after 1499 by *Ben. Briosco*, who completed the lower portion in 1507, was interrupted by party strife and left unfinished. — Since the suppression of the Italian monasteries the building has been maintained as a 'national monument'.

An inspection of the Certosa, which is open from 8 to 5.30 in summer and from 9 to 4 in winter (on Sun. & holidays 10-2), takes $1^1/_2$-2 hrs. (adm. 1 fr., Sun. free; no gratuities).

Beyond the vestibule (ticket-office) we enter the PIAZZALE, or forecourt, surrounded by the former *Farmacia* or laboratory (now a liqueur-distillery), the *Foresteria*, or pilgrims' lodging-house, and the *Palazzo Ducale* (now a museum, p. 35), built about 1625 by Ricchini for distinguished visitors to the monastery. On the E. side of the court rises the celebrated façade of the church.

The **Façade is the finest example of the early-Renaissance style in N. Italy. The plinth is adorned with medallions of Roman emperors, above which are reliefs representing Biblical history, scenes from the life of Gian Galeazzo, and a row of angels' heads. Above the four magnificent windows are niches with numerous statues.

The beautiful and spacious *Interior has a purely Gothic nave, while Renaissance forms begin to appear in the transept and choir and in the dome above the crossing. The originally handsome decorations designed by *Borgognone* and the fine old stained-glass windows have nearly all disappeared. Most of the altar-pieces and the florid enrichments of the chapels date from the 17th cent.; the beautiful choir-screen of iron and bronze is of the same period.

We begin in the Left Aisle. 2nd Chapel: Altar-piece by *Perugino*, of which only the central part, above, representing God the Father, is original. 6th Chapel: *Borgognone*, St. Ambrose with four other saints (1490). Left Transept: *Figures of Lodovico Moro and his wife Beatrice d'Este (d. 1497), from the demolished monument of the latter, one of the chief works of *Crist. Solari*. The ceiling-fresco is by *Borgognone:* Coronation of the Virgin, with the kneeling figures of Franc. Sforza and Lodovico il Moro. — The Old Sacristy, to the left of the choir, has a fine marble portal with seven relief-portraits of the Visconti and Sforza families; in the interior is a fine carved ivory altar-piece, by *Bald. degli Embriachi* of Florence (1409). — The Choir contains a fine marble altar by *Ambr. Volpi* and others (1568); beneath, in front, is a small relief (Pietà). The choir stalls are adorned with inlaid figures of apostles and saints, executed from drawings by *Borgognone*. — The door to the right of the choir, handsomely framed in marble and with seven relief-portraits of Milanese princesses, leads to the Lavabo, which contains a rich fountain. To the left is a fresco by *Bern. Luini* (Madonna). — Right Transept: Magnificent monument of Gian Galeazzo Visconti, begun in 1494-97 by *Giov. Cristoforo Romano* and *Ben. Briosco*, but not finished until 1562 (by *Galeazzo Alessi* and others). The ceiling-frescoes, by *Borgognone*, represent Gian Galeazzo, holding the orginal model of the church, and his sons kneeling before the Virgin. — The adjoining Sagrestia Nuova has a large altar-piece, an Assumption by *A. Solario* (restored). Over the door, Madonna enthroned, with two saints, by *Bart. Montagna* (1490). In the desk-cases are choir-books of 1551 and 1567.

An elegant early-Renaissance portal leads from the right transept to the *Front Cloisters *(Chiostro della Fontana)*, which possess slender marble columns and charming decorations in terracotta (1463-78). Fine view from the front of the Refectory (W. side) of the side of the church and the S. transept. — Around the Great Cloisters *(Grande Chiostro)* are situated 24 small houses formerly occupied by the monks.

We now re-enter the church. Right Aisle. In the 2nd Chapel: *Guercino*, Madonna enthroned (1641). 4th Chapel: *Borgognone*, Crucifixion (1490). 6th Chapel: Altar-piece by *Macrino d'Alba* (1496).

The Palazzo Ducale (p. 34) has been occupied since 1901 by the *Certosa Museum*, containing paintings, sculptures, casts etc.

Pavia, which lies 5 M. to the S. of the Certosa, and the railway thence to *Voghera* and *Genoa*, are described at p. 46. Pavia is, however, usually omitted by travellers pressed for time.

5. From Milan to Verona. Brescia.

93 M. Railway. *Train de luxe* ('Nord-Süd-Express' and Cannes-Vienna; comp. pp. 46, 66), 1st cl. only, in ca. $2^1/_2$ hrs.; express in $2^3/_4$-3 hrs. (fares 19 fr. 15, 13 fr. 40 c.); ordinary trains in $3^1/_2$-$6^1/_2$ hrs. (17 fr. 40, 12 fr. 20, 7 fr. 85 c.). — Railway Stations at Verona, comp. p. 54.

Milan, see p. 23. — 12 M. *Melzo.* At (16 M.) *Cassano d'Adda* we cross the *Adda.* — 20 M. *Treviglio* (410 ft.) is the junction for lines to Bergamo and to Cremona and Mantua.

From Milan to Bergamo viâ Treviglio, $33^1/_2$ M., railway in $1^1/_4$-2 hrs. (fares 6 fr. 30, 4 fr. 40, 2 fr. 85 c.). Best views to the left.

Bergamo (820-1200 ft.; *Albergo Reale Italia,* Via Venti Settembre; *Concordia,* Viale della Stazione, both in the lower town), the ancient *Bergomum,* from 1428 to 1797 a Venetian town, and now a provincial capital with large industries and 46,861 inhab., is picturesquely situated at the junction of the *Valle Brembana* and the *Valle Seriana.*

The broad Viale della Stazione leads from the station to the Piazza Vittorio Emanuele, which contains a statue of Victor Emmanuel II. In the Piazza Donizetti, a little to the N.E., with a monument to the composer (b. in Bergamo), are the churches of *San Bartolomeo* and *Santo Spirito,* containing interesting pictures by Lor. Lotto and Borgognone.

To the N.W. of the Piazza Vittorio Emanuele is the Strada Vitt. Emanuele, an avenue of chestnuts, which leads to the lower station of the cable-tramway (*funicolare;* 15 c.) ascending to the Città Alta, or old town. From the terminus at the top the Via Gombito leads in 3 min. to the Piazza Garibaldi, the old market-place, with the *Palazzo Nuovo,* in the Renaissance style, by V. Scamozzi (unfinished). Opposite are the Gothic *Palazzo Vecchio* or *Broletto* and a statue of Torquato Tasso, whose father Bernardo was born at Bergamo in 1493. — Behind the Broletto lies *Santa Maria Maggiore,* a Romanesque structure of 1137. The interior, restored in the baroque style, contains fine choir-stalls by Giov. Belli and Franc. Capodiferro (16th cent.). Adjacent on the right is the **Cappella Colleoni,* by G. A. Amadeo (1470-76), with a rich early-Renaissance façade; in it are preserved the tombs of the founder, Bart. Colleoni (d. 1475), and his daughter Medea, both by Amadeo. — The *Cathedral* was built by Scamozzi in 1614. — Opposite is the *Baptistery* (1340).

Returning to the cable-tramway, we descend to the left by the old ramparts, now converted into promenades, which command a fine view of the plain of Lombardy and the Bergamasque Alps. — Below the N.E. gate (Porta Sant' Agostino), to the left, is the *Accademia Carrara,* with a picture-gallery (Galleria Carrara, Gall. Morelli, and Gall. Lochis); adm. 10-4, $^1/_2$ fr., at other times 1 fr. It includes works by Lor. Lotto, G. B. Moroni, Mantegna, Franc. Pesellino, Marco Basaiti, Palma Vecchio, and a supposed early work by Raphael (St. Sebastian).

From Bergamo to Lecco, see p. 23. — *From Bergamo to Brescia,* 31 M., railway in $1^1/_2$-2 hrs.

From Milan to Cremona and Mantua viâ Treviglio, 99 M., railway in $4^3/_4$-$5^3/_4$ hrs. — $33^1/_2$ M. *Crema.* — $60^1/_2$ M. **Cremona** (155 ft.; *Alb. Cappello ed Italia*), a provincial capital with 30,202 inhab. and important silk-manufactories. It boasts several interesting churches and palaces. Railway to Pavia, see p. 47. — 79 M. *Piadena,* the junction for the Brescia and Parma railway (p. 95). — 99 M. *Mantua* (p. 59).

$25^1/_2$ M. *Morengo.* The train crosses the *Serio,* a tributary of the Adda. Beyond (32 M.) *Calcio* we cross the *Oglio,* the effluent of the Lago d'Iseo. — $36^1/_2$ M. *Chiari.* — $40^1/_2$ M. *Rovato,* junction of the Bergamo and Brescia line.

52 M. **Brescia.** **Hotels.** *Albergo d'Italia (Pl. b; C, 3), Corso del Teatro, R. $2^1/_2$-$3^1/_2$ fr.; Brescia (Pl. a; B, 3), Via Umberto Primo,

BRESCIA
1 : 18.500
0 100 200 300 400 500 600
Metri
Tramvia
1 Archivio e Cam. not. C.2
2 Arsenale D.4
3 Ateneo Martinengo D.4
4 Biblioteca Queriniana C.3
5 Chiesa dei Miracoli B.3
6 ' della Pace B.2
7 ' S.Alessandro C.4
8 ' S.Barnaba D.3.4
9 " S.Clemente D.3
10 ' S.Eufemia E.3
11 " S.Giuseppe C.2
12 ' S.Maria Calchera D.3
13 ' SS.Nazzaro e Celso A.3
14 Loggia (Municipio) B.C.2
Monumenti:
15 Arnaldo E.3
16 Garibaldi A.2
17 Martiri 1849 C.2
18 Moretto D.4
19 Tito Speri C.2
20 Posta e Telegrafo C.2
21 Torre della Pallata B.2
Val Trompia
Monticelli
Castello
Porta Milano
Porta Stazione
Porta Cremona
Porta Trento
Stazione
Campo Santo
Orzinuovi
Milano
Verona
Mantova
Vestone e Salò
Museo Patrio
Museo Medioevale
Archivio di Stato
Nuovo Duomo
Vecchio (Rotonda)
Teatro Grande
Teatro Guillaume
Corte d'Appello
Seminario Vescovile
Mercato Grani
Canton Mombello
Caserma d'Artiglieria
Banca d'Italia
Tito Speri
Arnaldo
Garibaldi
Martiri 1849
Moretto
Posta e Telegrafo
Torre della Pallata

R. 3, omn. 3/4 fr.; Alb. del Gallo (Pl. c; C, 3), Via Trieste 3, R. from 2 fr. — *Railway Restaurant.* — *Café Stefanini*, Corso del Teatro.

Cab *(cittadina)*, per drive 1, per hr. 1 1/2 fr. — **Tramway** from the station and from the Porta Milano to the Porta Venezia. — Steam Tramway to *Toscolano*, on the Lago di Garda (see p. 52).

Principal Attractions (1/2-1 day): *Santi Nazzaro e Celso, San Francesco, Municipio, Collection of Antiquities, San Clemente, Martinengo Gallery.*

Brescia (490 ft.), the ancient Celtic *Brixia*, a thriving provincial capital with 44,211 inhab., is beautifully situated at the foot of the Alps. It was the home of the famous artists *Girólamo Romanino* (1485-1566) and *Alessandro Bonvicino*, surnamed *Il Moretto* (1498-1555).

The Corso Vittorio Emanuele leads from the station (Pl. A, 4) and the Porta Stazione to the town. A little to the left, in the Corso Carlo Alberto, is the church of *Santi Nazzáro e Celso* (Pl. 13; A, 3), with a Resurrection by Titian over the high-altar and a Coronation of the Virgin by Moretto, at the second altar on the left. — In the Corso Vitt. Emanuele is the small church of the *Madonna dei Miracoli* (Pl. 5; B, 3), with a richly decorated façade of the late 15th century. — Near it, to the N., is *San Francesco* (Pl. B, 3; open 10-4; side-entrance to the left of the choir), with a Gothic façade. In the 3rd chapel on the right: Moretto, SS. Margaret, Francis, and Jerome; over the high-altar, Romanino, *Madonna and saints (in an older frame).

On the N.E. lies the picturesque Piazza del Comune, with the magnificent *Municipio (Pl. 14; B, C, 2), generally called the *Loggia*, begun in the early-Renaissance style in 1492 by *Tommaso Fromentone* of Vicenza, but not completed (by *Jac. Sansovino*) until 1554-74. The window-mouldings are by *Palladio* (1562). The interior has been under restoration since 1901. The handsome building on the right (unfinished), the *Archivio Notarile* (Pl. 1), is probably also due to Fromentone. — Opposite, on the E. side of the Piazza, is the *Torre dell' Orologio*. The *Monument* on the left commemorates the Brescians who fell in the struggle for independence in 1849. — The S. side of the Piazza is occupied by the *Monte di Pietà*, an early-Renaissance building begun in 1484 and completed in 1597, with a fine loggia.

The church of *San Giovanni Evangelista* (Pl. B, 2), on the N.W., is reached by traversing the Corso delle Mercanzie and turning to the right. It contains excellent paintings by Moretto, Romanino, and Franc. Francia.

In the Piazza del Duomo rises the *Duomo Nuovo* (Pl. C, 3), begun in 1604 by G. B. Lantana. The dome was not completed until 1825. From a door between the 2nd and 3rd altars on the right a stone staircase (25 steps) descends to the *Duomo Vecchio* (Pl. C, 3), generally styled the *Rotonda* (shown by the sacristan of the Duomo Nuovo). This is a massive domed structure of the 10th cent. (?); the

crypt below originally formed part of an early-Christian basilica. The old addition on the E. side of the church contains a high-altar adorned with paintings by Moretto (Assumption) and, at the sides, Romanino (Presentation in the Temple and Annunciation). — To the left of the Duomo Nuovo is the *Broletto* (Pl. C, 2, 3), the old town-hall, with a campanile of the 12th century.

The Via Santa Giulia leads from the N.E. angle of the Broletto to the Piazza del Museo (Pl. D, 2, 3), occupying the site of the old Roman forum. At its N. end is the *Museum of Antiquities* (*Museo Civico Età Romana* or *Museo Patrio;* Pl. D, 2; adm. 10-4, Nov.-Feb. 10-3; fee 1 fr., which admits also to the Mediæval Museum), installed in a Temple of Hercules built by Vespasian in 72 A. D. It includes a winged **Statue of Victory,* a bronze figure about $6^1/_2$ ft. in height, writing upon a (restored) shield. — The *Porticus* on the E. side of the Piazza del Museo is a relic of the forum.

Farther on the Via Santa Giulia crosses the Via Veronica Gambara, in the upper portion of which, to the left, are the ancient churches of Santa Giulia and San Salvatore, which now accommodate the *Mediaeval Museum* (*Museo Civico Età Cristiana* or *Museo Medioevale;* Pl. D, 2; adm. 1 fr., see above). The consular diptychs (5th cent.) and other works in ivory are specially noteworthy.

To the S. of the Piazza del Museo lies *San Clemente* (Pl. 9; D, 3), containing five *Paintings by Moretto, the best of which are those at the 1st altar on the left, the 2nd altar on the right, and the high-altar.

Farther on, Via Tosio 12, is the *Palazzo Tosio* (Pl. D, 3; hours of adm. as above; the fee of 1 fr. admits also to the Pal. Martinengo), containing sculptures by Thorvaldsen (Ganymede, Night and Day, Reliefs) and others, modern and a few ancient paintings.

The Piazza Moretto, hard by, is adorned with a *Monument* of the celebrated painter (Pl. 18; D, 4). — A few paces farther on, in the Via Martinengo da Barco, rises the *Palazzo Martinengo* (Pl. 3; D, 4; adm. see Pal. Tosio, above), which also contains a picture-gallery. The principal works are (Room II) Raphael, Christ (1505); *Moretto, Madonna in clouds, with St. Francis below (1542), Madonna with St. Nicholas (1539), and Madonna in clouds, with four saints.

From Brescia to Parma, 57 M., railway in $2^3/_4$-$3^3/_4$ hrs. (fares 10 fr. 70, 7 fr. 50, 4 fr. 85 c.). The most important intermediate stations are ($32^1/_2$ M.) *Piadena* (p. 36), junction for the Cremona and Mantua line, and (42 M.) *Casalmaggiore.* — 57 M. *Parma* (p. 93).

Resuming the railway-journey to Verona, we pass (56 M.) *Rezzato* and (65 M.) *Lonato.* — A long viaduct carries the line to (61 M.) **Desenzano** (p. 53), whence in clear weather we obtain a splendid view, on the left, of the *Lago di Garda* and the peninsula of *Sirmione* (p. 53).

72 M. *San Martino della Battaglia.* About $^3/_4$ M. to the S. of the station is the *Torre di San Martino,* 243 ft. high, command-

ing a view of the battlefield of Solferino, where the French and the Piedmontese under Napoleon III. and Victor Emmanuel II. defeated the Austrians under Francis Joseph II. on June 24th, 1859. In the tower are shown a number of relics.

77 M. *Peschiera* (p. 53). — 79½ M. *Castelnuovo.* — 91 M. **Verona** *Porta Nuova.* The Adige is crossed; fine view of the town to the left. 93 M. *Verona Porta Vescovo,* see p. 54.

6. From Milan viâ Novara to Turin and thence to Genoa viâ Alessandria.

To *Turin*, 93 M., express in 3-3¼ hrs. (fares 19 fr. 15, 13 fr. 40 c.); ordinary trains in 4½-7¼ hrs. (17 fr. 40, 12 fr. 20, 7 fr. 85 c.). — *From Turin to Genoa*, 103 M., mail-train in ca. 3¼ hrs., express in 3¼-3½ hrs. (21 fr. 20, 14 fr. 85 c.); ordinary trains in 7½-8½ hrs. (19 fr. 30, 13 fr. 50, 8 fr. 70 c.).

Milan, see p. 23. — The line intersects numerous rice-fields, which are kept under water for two months every year. — From (9 M.) *Rhò* a branch-line runs to Arona (p. 17). — 17½ M. *Magenta.* On a hill opposite the station are a bronze statue of Marshal Macmahon (1895) and a chapel, surrounded by numerous graves of those who fell in the battle of June 4th, 1859. Farther on, to the left, is a monument to Napoleon III.

The train crosses the *Naviglio Grande* and the *Ticino;* the former is a navigable canal which connects Milan with the Ticino and the Lago Maggiore. — 25 M. *Trecate.*

31 M. **Novara** (490 ft.; *Rail. Restaurant*), a town of 17,631 inhab., formerly a fortress, with a fine cathedral and the church of *San Gaudenzio*, built by P. Tibaldi. The dome, added by Antonelli (p. 45), is 396 ft. high. At Novara, on March 23rd, 1840, Radetzky overcame the Piedmontese under King Charles Albert. — Our railway is crossed here by the line from Bellinzona to Genoa (p. 11).

42 M. *Borgo Vercelli.* The Monte Rosa group towers above the Alps to the right.

45 M. **Vercelli** (430 ft.; pop. 17,922). The church of *Sant' Andrea*, founded in 1219, with a dome and two W. towers, is visible from the station. — Branch-lines run hence to Alessandria (35 M.; p. 47) and to Mortara and Pavia (42 M.; p. 47).

To the S. of Vercelli lie the *Campi Raudii*, where Marius defeated the Cimbri in B. C. 101. — 57 M. *Santhià* (branch-line to Biella). — 64½ M. *Livorno Vercellese.* — Beyond (69 M.) *Saluggia* we cross the impetuous stream of the *Dora Baltea*, which descends from Mont Blanc.

75½ M. *Chivasso* (600 ft.), not far from the confluence of the *Orco* and the *Po.* — We cross the Orco. Between (83 M.) *Settimo Torinese* and (88½ M.) *Torino Succursale* we cross the *Stura.*

A bridge over the *Dora Riparia* brings us to (90 M.) *Torino Porta Susa* (see below).

93 M. **Turin** *(Porta Nuova)*, see below.

From Turin to Genoa. The line runs at first at some distance from the left bank of the *Po*, crosses its tributary the *Sangone*, and then the Po itself. — 98 M. *Moncalieri*, with a royal château on a height. A final retrospect is now obtained of the hills of Turin, with the Alps to the left.

101 M. *Trofarello*, the junction for branch-lines to Savona, to Cuneo, Limone, and Vievola, and to Chieri.

112½ M. *Villanova d'Asti;* 118½ M. *Villafranca d'Asti;* 124 M. *San Damiano*. The train crosses the *Borbore* and enters the valley of the *Tánaro*.

129 M. **Asti** (395 ft.; *Rail. Restaurant*), the Roman *Asta*, a mediæval-looking town with 18,889 inhab. and numerous towers, is noted for its sparkling wine *(Asti spumante)*. It is the junction for the railway to Genoa viâ Acqui-Ovada.

Our line descends the Tanaro Valley, passing *Annone*, *Felizzano*, and *Solero*. The district is flat but fertile. Near Alessandria the line to Bellinzona (p. 11) diverges to the N. We cross the Tanaro by a bridge of 15 arches.

150 M. *Alessandria*, and thence to *Genoa*, see p. 47.

7. Turin, Ital. *Torino*.

Railway Stations. 1. *Stazione Centrale*, or *di Porta Nuova* (Pl. D, 4), the terminus of all the lines (Rail. Restaurant). — 2. *Stazione di Porta Susa* (Pl. B, 2), a secondary station for the trains of the Novara-Milan line. Omnibuses and cabs meet all trains at both these stations. City office at Via delle Finanze 9.

Hotels (comp. p. xx). *Grand Hôtel et Hôtel d'Europe (Pl. a; E, 3), Piazza Castello 19, R. 3-8, B. 1½, déj. 4, D. 5, omn. 1 fr.; *Grand Hôtel de Turin (Pl. b; D, 4), Via Sacchi 10, opposite the Central Station, R. 4-7, B. 1½, déj. 3½-4, D. 5-6, omn. ½-1 fr.; *Hôtel Trombetta ed Inghilterra (Pl. c; D, 4), Via Roma 31 and Via Cavour 2, R. 3-5, B. 1½, déj. 3½, D. 4½ fr. (incl. wine). All these are of the first class. — Hôt. Bonne-Femme et Métropole (Pl. d; E, 3), Via Pietro Micca 3; Hôt. Suisse et Terminus (Pl. h; D, 4), Via Sacchi 2, near the Central Station, R. 3-5, B. 1½, déj. 3½, D. 4½, omn. ½ fr.; Hôt. Central et Continental (Pl. e; E, 3), Via delle Finanze 2, with good restaurant, R. 2½-4, A. ¾, B. 1¼, déj. 3, D. 4½ fr. (incl. wine); Gr. Hôt. Meublé Fiorina (Pl. f; D, 3), Via Pietro Micca 22, well furnished, R. 2½-3½ fr., omn. 80 c. — The following are second-class and more in the Italian style: Alb. Tre Corone (Pl. g; D, 3), Via Venti Settembre 41; Hôt. du Nord, Via Roma 34; Hôt. de France et de la Concorde (Pl. k; F, 3), Via di Po 20, good; Alb. della Zecca, Via Roma 36, unpretending.

Restaurants (comp. p. xxi). **Parigi*, Via di Po 21; **Birreria Voigt*, Via Pietro Micca 22, in the Hôt. Fiorina, much frequented; *Trattoria Meridiana*, Via Santa Teresa 6, Galleria Natta (Vienna beer); *Ristorante della Zecca* (see above), déj. 2, D. 3½ fr. (incl. wine), good. — *Vermouth di Torino* and other wines at *Carpano's*, Piazza Castello 18.

Cafés (p. xxii). **Nazionale*, Via di Po 20; *Ligure*, Corso Vitt. Em. Secondo, near the station (concerts); *degli Specchi*, Via Pietro Micca; *Alfieri*, Via di Po. — **Birrerie** (comp. p. xxiii). *Gambrinus-Halle*, Piazza

TORINO

1	*Chiesa del Carmine*	C.D.2.
2	" *della Consolata*	D.2.
3	" *N.S.del Suffragio*	B.1.
4	" *S.Antonio da Padova*	B.3.
5	" *S.S.Anunnziata*	F.3.
6	" *S.Cuore di Gesù*	D.5.
7	" *S.Dalmazzo*	D.2.
8	" *S.Domenico*	D.2.
9	" *S.Filippo*	E.3.
10	" *S.Francesco da Paola*	E.3.
11	" *S. " d'Assisi*	D.2.
12	" *S.Gioachino*	E.1.
13	" *S.S.Martiri*	D.2.
14	" *S.S.Pietro e Paolo*	D.5.
15	" *S.Rocco*	D.2.
16	" *S.Secondo*	C.4.
17	" *S.Teresa*	D.3.
18	" *S.S.Trinità*	E.2.
19	*Galleria Subalpina*	E.3.
20	*Maschio della Cittadella*	C.3.

Monumenti:

21	*Amedeo VI.*	D.2.
22	*d'Azeglio*	D.4.
23	*Carlo Alberto*	E.3.
24	*Cavour*	E.3.
25	*Crimea*	F.5.
26	*Duca di Genova*	D.3.
27	*Emanuele Filiberto*	D.3.
28	*Esercito sardo*	E.3.
29	*Garibaldi*	F.4.
30	*Gioberti*	E.3.
31	*Lagrange*	D.4.
32	*Alessand. Lamarmora*	D.3.
33	*Alfonso* "	E.4.
34	*M.t Cenis*	C.2.
35	*Pietro Micca*	C.3.
36	*Paleocapa*	D.4.
37	*Vittorio Emanuele I*	D.2.
38	" " *II*	C.4.
39	*Museo Industriale*	E.4.
40	*Ospedale Maria Vittoria*	A.1.
41	*Palazzo Carignano*	E.3.
42	" *Corte d'Appello*	D.2.
43	" *del Duca di Genova*	E.2.
44	" *della Cisterna*	E.3.
45	" *Paesana*	D.2.
46	*Posta e Telegrafo*	E.3.
47	*Teatro Alfieri*	D.3.
48	" *Carignano*	E.3.
49	" *Gianduia*	E.3.
50	" *Bossini*	F.3.
51	" *Scribe*	F.3.
52	" *Vittorio Emanuele*	F.3.
53	*Tempio Israelitico*	D.5.

Geograph Anstalt von

Tramvie

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Wagner & Debes Leipzig

Solferino; *Caffè Nazionale* (see p. 40); *Caffè Piemonte*, at the station (Munich beer at these); *Birreria Voigt* (see p. 40; local beer).

Cabs *(Vetture, Cittadine):* per drive *(corsa)* 1 fr., at night (12-6 a. m.) 1 fr. 20 c.; first $^1/_2$ hr. 1 fr., first hour *(ora)* 1 fr. 50 c., each following $^1/_2$ hr. 75 c.; each trunk 20 c.

Electric Tramways (fare 10 c., transfer 15 c.) traverse the streets in many different directions (see Plan and p. 24). The chief centres are Piazza Castello (Pl. E, 2, 3), Piazza Emanuele Filiberto ('Porta Palazzo'; Pl. D, E, 1, 2), Piazza dello Statuto (Pl. C, 2), Piazza San Martino (Pl. B, 2), Piazza Solferino (Pl. D, 3), and Piazza Carlo Felice (Pl. D, 4).

Post and Telegraph Office (Pl. 46; E, 3), Via Principe Amedeo 10, near the Piazza Carlo Alberto.

Booksellers. *Carlo Clausen*, Via di Po 19; *Rosenberg & Sellier*, Via Maria Vittoria 18; *F. Casanova & Co.*, Piazza Carignano.

Baths. *La Provvidenza*, Via Venti Settembre 7; *Bagni Cavour*, Via Lagrange 22. Bath 1$^1/_4$-1$^1/_2$ fr., with fee of 20 c.

Theatres (comp. p. xxiv). *Teatro Regio* (Pl. E, 3), Piazza Castello, open during Lent and the Carnival only; *Vittorio Emanuele* (Pl. 52; F, 3), Via Rossini 13. — *Caffè Romano*, Galleria Subalpina (p. 44), a theatre of varieties, with a separate stage for summer.

British Vice-Consul, *Giacinto Cassinis*, Via Bogino 25. — **United States Consul,** *Pietro Cuneo*, Via Andrea Doria 12.

English Church, Via Pio Quinto 15, behind the Tempio Valdese; service at 10.30 a.m. — Protestant Service in the *Tempio Valdese* (Pl. D, E, 4, 5) on Sundays, in French at 11, in Italian at 3 o'clock.

Public Collections, etc. (official holidays, see p. xxiv).

Accademia delle Scienze (*Museum of Antiquities* and *Picture Gallery;* p. 42), week-days 10-4 (May-Oct. 9-4), 1 fr.; Sun. and holidays 1-4, free. On certain holidays open in the morning also.

Armeria Reale (*Armoury;* p. 44), daily 11-3; on week-days tickets must be obtained (gratis) at the Ufficio della Direzione, on the staircase.

Castello Medioevale (p. 45), daily 9-12 and 2-6; Sun. & holidays 50 c., other days 1 fr.

Mole Antonelliana (p. 45), daily 7-5 (in winter 9-3), 50 c.

Monte dei Cappuccini (*Belvedere of the Italian Alpine Club;* p. 46), Nov. to Feb. 8-11.30 and 1-5, May to Aug. 5-11.30 and 2-6; at other times 6.30-11.30 and 1-6; 40 c., Sun. & Thurs. 25 c.

Museo Municipale (*Arte Antica* and *Arte Moderna;* p. 42), week-days 9-4, 1 fr.; Thurs. (and the Arte Antica section on Tues. also), free; Sun. & holidays 12-4, free.

Palazzo Reale (p. 44), daily 9-4; fee 1 fr.

Reale Pinacoteca, see *Accademia delle Scienze.*

Principal Attractions (1 day): Armoury (p. 44), Picture Gallery (p. 42) and Museum of Antiquities (p. 42), Cathedral (p. 44), view from the Monte dei Cappuccini (p. 46) or from the Superga (p. 46).

Turin (785 ft.), Ital. *Torino*, the seat of a university, of an archbishop, and of a military academy, and headquarters of the 1st Italian army-corps, lies on the left bank of the *Po*, which receives the waters of the *Dora Riparia* below the city. The population numbers 329,690, including the suburbs.

Turin or, as it was then called, *Taurasia*, was the capital of the Taurini, a Ligurian-Celtic tribe. It was destroyed by Hannibal in B. C. 218, and afterwards became the Roman *Augusta Taurinorum*. The ancient town, a rectangle 2210 ft. in length and 1370 ft. in breadth, was bounded by the Piazzo Castello on the E., the Via della Consolata and the Corso Siccardi on the W., the Via Giulio on the N., and the Via Santa Teresa on the S. The ancient *Via Decumana* is represented by the modern Via Garibaldi and the *Via Principalis* by the Via Porta Palatina and the Via

San Tommaso. Of the four main gates the *Porta Palatina* (p. 44), on the N., is still preserved. In the 17th cent. a systematic extension of the city was begun in accordance with the original plan; hence the rectangular blocks of houses *(isole)* and the uniform character of the squares, connected by long, broad streets. Turin was once the capital of Piedmont, and after 1418 the Dukes of Savoy sometimes resided here. Later it was the capital of Sardinia, and from 1859 to 1865 of Italy. It was the centre of the national struggles which led to the unification of Italy.

The broad Corso Vittorio Emanuele II. leads from the *Central Station* (Pl. D, 4; p. 40) to the Giardino Pubblico (p. 45) on the right, and to the Piazza Vitt. Emanuele Secondo (Pl. C, 4) on the left. A colossal *Monument to Victor Emmanuel II.*, by P. Costa (1899), adorns the latter. — A few paces to the S., in the Corso Siccardi, No. 30, is the *Museo Municipale d'Arte Moderna* (Pl. B, C, 4), with modern Italian sculpture and paintings (adm., see p. 41).

Opposite the station is the Piazza Carlo Felice (Pl. D, 4), with its tasteful gardens, adorned with a bronze statue of *Massimo d'Azeglio* (1798-1866), the statesman and poet. — The Via Roma leads straight on to the Piazza San Carlo (Pl. D, E, 3), with an equestrian ***Statue of Duke Emmanuel Philibert**, by *Marocchetti* (1838). The relief on the W. side of the pedestal represents the battle of St. Quentin (1557); that on the E. side the Peace of Cateau-Cambrésis (1559), by which the duchy was restored to the House of Savoy; the duke as 'pacem redditurus' is in the act of sheathing his sword. — The Via Roma extends to the Piazza Castello (p. 44). — If we turn to the E. from the Piazza San Carlo into the Via Maria Vittoria, and take the first cross-street to the left, we come to the —

Accadémia delle Scienze (Pl. E, 3), formerly the Jesuit college, erected in 1679 by *Guarini*. The ground and first floors contain the *Museum of Antiquities*, the second floor (98 steps) the *Picture Gallery*. Adm., see p. 41; tickets at the entrance. The rooms are very cold in winter.

Museum of Antiquities *(Reale Museo delle Antichità)*. — Ground Floor (key on the first floor). *Rooms I* and *II* contain the larger Egyptian antiquities: large sphinxes, figures of gods and kings, including a fine diorite statue of Ramses II. — In the Gallery, to the left: Græco-Roman sculptures found in Egypt and Rome (among them a statue of Cupid ascribed by recent authorities to Michael Angelo); Etruscan antiquities, inscriptions found in Piedmont, Roman architectural fragments.

The Egyptian collections are continued on the First Floor. In the *1st Room* are mummies, scarabæi, amulets, etc. Among the papyri is a 'Book of the Dead', edited by Lepsius. — The *2nd Room* contains statuettes of the Early Empire, the Middle Empire, and the New Empire; the desk-cases contain a celebrated list of the kings of Egypt down to the 19th dynasty. — *Gallery 1* (to the left of R. I): Figures of Egyptian deities, articles used in worship, domestic utensils, etc. To the left are Egyptian antiquities of the Hellenistic, Roman, early-Christian, and Arab periods. — *Gallery 2*. Prehistoric antiquities from Egypt, ethnographical collections from the Congo, etc. — *Room 3*. Prehistoric collection from Piedmont. — *Room 4*. Roman and Celtic antiquities found in Piedmont; among the former, some fine bronzes (Silenus; Athena of the type of the Parthenos of Phidias) and glass.

The ***Picture Gallery** *(Pinacotēca)* is on the second floor. I. Room:

Portraits of princes of the House of Savoy (*17. *Van Dyck*, Prince Thomas, 1634). — II. Room. Chiefly Piedmontese masters of the 14-16th cent.: 26. *Macrino d'Alba*, Madonna with SS. John the Baptist, James, Hugh, and Jerome (1498); 35. *Defendente Deferrari*, Betrothal of St. Catharine. — III. Room. *Gaudenzio Ferrari*, *46. St. Peter and donor, 50. Crucifixion (in distemper), 51. Pietà. — IV. Room. *63. *Sodoma*, Madonna enthroned with SS. Jerome, John the Evangelist, Lucia, and Catharine. — V. Room. Piedmontese masters of the 17th and 18th centuries.

VI. Room. Tuscan School (15-16th cent.): 103, 104. *Fra Angelico da Fiesole*, Adoring angels; 115, 116. *Lor. di Credi*, Madonnas; 117. *Piero Pollajuolo*, Tobias and the archangel Raphael; 122, 123. *Ang. Bronzino*, Eleonora da Toledo and her husband Cosimo I. of Medici. — VII. Room. Various Italian Schools (15-16th cent.): 134. *Ambrog. Borgognone*, St. Ambrose preaching and consecration of St. Augustine; 145. After *Raphael*, Portrait of Pope Julius II. (p. 138); 146. *Raphael*, Madonna della Tenda (a fine studio-replica of the original at Munich); 155. *Franc. Francia*, Entombment (1515); 157. *Giov. Bellini*, Madonna (freely retouched); 161. *Titian*, St. Jerome (a late work; injured); 164. *Mantegna*, Madonna and saints (freely retouched).

VIII. Room. 167. *Desiderio da Settignano* (not *Donatello*), Madonna (marble relief); 168. *Studio of the Della Robbia*, Adoration of the Infant Saviour (terracotta relief). — We pass through R. IX to the —

X. (& XI.) Room. Netherlandish Schools (15-17th cent.). 187. *John van Eyck* (?), St. Francis receiving the stigmata; *189, 190. *Roger van der Weyden*, Visitation, with portrait of the donor (retouched); *202. *H. Memling*, The Passion of Christ; *Teniers the Younger*, 218. The painter's wife, 231. Tavern-scene. — XI. Room. 261. *Teniers*, Card-players; *264. *Van Dyck*, Children of Charles I. of England (1635); 274. *Rubens*, Sketch of his apotheosis of Henri IV. in the Louvre; 279. *Van Dyck*, Infanta Isabella of Spain (c. 1628); 292. *Fyt*, Still-life; 296. *Snyders*, Fruit.

XII. Room. German and Spanish Schools (16-17th cent.). 303. *H. Holbein the Younger*, Portrait of Erasmus (a copy of the original in Parma); 320. *Velazquez*, Philip IV. of Spain; 322. *Ribera*, St. Jerome. — XIII. Room. French School (17-18th cent.): 338. *P. Mignard*, Louis XIV. on horseback; 343, 346. *Claude Lorrain*, Landscapes; 360. *Vigée-Lebrun*, Portrait (1742).

XIV. Room. Netherlandish Schools (16-17th cent.). 377. *G. Dou*, Girl at a window (1662); 392. *B. Fabritius*, Expulsion of Hagar (1655); *393. *Rembrandt*, Old man asleep (resembling the artist's father; an early work); 402. *P. Wouverman*, Battle; 406. *Paul Potter*, Cattle (1649); 412. *Saenredam*, Interior of a synagogue, the figures by *A. van Ostade;* 419, 420. *J. D. de Heem*, Fruit and flowers. — XV. Room. Landscapes of the Dutch school, etc.

XVI. (-XVIII.) Room. Mostly Italian Schools (17th cent.). 465. *Caravaggio*, Lute-player; 482. *Sassoferrato*, Madonna della Rosa; above, 477, 483. *G. Poussin*, Landscapes. — XVII. Room. *Guercino*, 491. St. Francesca Romana, 497. Return of the Prodigal Son; 501. *Gius. Maria Crespi*, St. Nepomuk in the confessional. — In the corners: 489, 495, 500, 509. *Franc. Albani*, The four elements. — XVIII. Room. 534. *Guercino*, Ecce Homo; 548. *Strozzi* (*Ribera*?), Homer.

XIX. (and XX.) Room. Chiefly Venetian Schools (16-18th cent.). *Paolo Veronese*, 564. Danaë, 572. The Queen of Sheba before Solomon. — XX. Room. *580. *P. Veronese*, Mary Magdalen washing the Saviour's feet; 582, 585. *Bern. Belotto*, Views of Turin; 590. *Canaletto*, Piazzetta in Venice.

To the N.E. of the Academy, in the Piazza Carignano, is the *Palazzo Carignano* (Pl. 41; E, 3), built in 1680 by Guarini, with a brick façade in the baroque style. Victor Emmanuel II. was born in this palace. The Sardinian Chamber of Deputies met here from 1848 to 1859, and the Italian parliament from 1860 to 1864. A

monument to the patriot and philosopher *Vincenzo Gioberti* (Pl. 30; 1801-52) stands in front. — On the E. side of the palace is a bronze monument to *King Charles Albert* (Pl. 23), by Marocchetti. The *Galleria dell' Industria Subalpina* (Pl. 19) leads hence to the Piazza Castello.

The Via Roma, mentioned at p. 42, and the street leading from the Piazza Carignano debouch to the N.E. on the spacious Piazza Castello (Pl. E, 2, 3), the centre of which is occupied by the **Palazzo Madama.** This was in the 13-15th cent. a strong castle, but was converted into its present form by Charles Emmanuel II., whose widow Maria, the 'Madama Reale', embellished it in 1718 with a façade by *Juvara.* In front of the palace is a monument to the *Sardinian Army* (Pl. 28), by Vinc. Vela (1859).

The piazza is flanked on the N.E. by the **Palazzo Reale** or *Royal Palace* (Pl. E, 2; adm., see p. 41), begun in 1646. The gate-pillars of the palace-yard are embellished with bronze groups of the Dioscuri, by *Abbondio Sangiorgio* (1842). To the left of the approach to the staircase is an equestrian statue of Duke Victor Amadeo I. (d. 1637), and the handsome staircase is adorned with statues of Emmanuel Philibert, Charles Albert, and others.

The S.E. wing contains the *Armería Reale or *Armoury* (Pl. E, 2; adm., see p. 41), entered from the arcade of the Prefettura (Pl. E, 2; last door on the left). In Room I (Rotonda) are shown relics of Napoleon I., gifts of honour to Victor Emmanuel II. and King Humbert, and Japanese, Turkish, and Persian weapons. The long *Hall* contains gorgeous trappings, helmets, and shields of the 15-17th cent., the campaign-suit of Prince Eugene, the conqueror of Belgrade (d. 1736), and other armour. The windows on the right command a pretty view of the Superga (p. 46).

The Garden (*Giardino Reale;* Pl. E, F, 2) is open on Sun. from July to Sept., 11-5; entrance in the arcade, opposite the Palazzo Madama.

The Pal. Reale is adjoined on the N.W. by the **Cathedral** (*San Giovanni Battista;* Pl. E, 2), a Renaissance structure (1492-1498) by the Florentine architect *Meo del Caprina.* It has a marble façade.

Behind the high-altar is the Cappella del Santissimo Sudario or *della Santissima Sindone* (open during morning-mass until after 9 a.m.; entrance to the right of the altar), built in 1694 by *Guarini.* It contains four monuments which Charles Albert erected to his ancestors in 1842. In the coffin-like urn over the altar is preserved the *Santissimo Sudario* or *Santissima Sindone,* a part of the linen cloth in which the body of the Saviour is said to have been wrapped. It was brought from Cyprus to Chambéry in 1452 and transferred to Turin in 1578.

In the Via Porta Palatina, to the N.W. of the cathedral, is the *Porta Palatina* (see p. 42) or *Palazzo delle Torri* (Pl. E, 2), a Roman gateway with two sixteen-sided brick towers, now fitted up as a drawing-school.

The narrow Via Garibaldi (Pl. E-C, 2) leads to the N.W. from

the Piazza Castello. Not far to the N. is the **Palazzo di Città** (Pl. D, 2), or town-hall, built by *Lanfranchi* in 1669. In front of it rises a monument to *Amadeus VI.* (Pl. 21), the 'Conte Verde', conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383).

The Via Garibaldi goes on to the Piazza dello Statuto (Pl. C, 2), in which rises the massive *Mont Cenis Tunnel Monument:* the Genius of Science soars above a pile of granite boulders, on which lie the stupefied and conquered giants of the mountains. On a tablet are the names of the engineers.

In the Via di Po (Pl. E, F, 3), with its arcades and shops, which runs from the Piazza Castello in a S.E. direction to the Piazza Vittorio Emanuele Primo and the stone bridge of the same name over the Po, is (No. 17, on the left) the *University* (Pl. E, 3), with a fine court and a *Museo Lapidario* of Roman antiquities. — The Via Montebello, the third turning on the left, contains the so-called *Mole Antonelliana* (Pl. F, 3; adm., see p. 41), a tower-like building of great height (538 ft. to the head of the copper statue), begun by *Antonelli* in 1863 as a synagogue, but shortly to be converted into a *Museo del Risorgimento.* — Near by, at No. 1, Via Gaudenzio Ferrari, is the *Museo Municipale d'Arte Antica* (Pl. F, 3; adm., see p. 41), containing statues, paintings (Portrait of Giov. Maria della Rovere by Polidoro da Caravaggio, 1512), MSS., furniture, glass, and a good collection of porcelain.

To the right of the Via di Po the Via dell' Accademia Albertina leads to the Piazza Carlo Emanuele Secondo (Pl. E, 3, 4), familiarly known as the 'Piazza Carlina', with a ***Monument of Cavour,** 48 ft. high, by *Giov. Dupré* (1873). Grateful Italy presents the civic crown to the creator of Italian unity, who holds a scroll in his left hand with the famous words 'libera chiesa in libero stato'. The pedestal is adorned with allegorical figures; the reliefs represent the return of the Sardinian troops from the Crimea, and the Paris Congress. — A tablet denotes the house, Via Cavour 8 (Pl. D, 4), where Count Camillo Cavour (1810-61) was born.

The **Giardino Pubblico,** or *Parco del Valentino* (Pl. E, 5-7), above the new iron Ponte Umberto Primo (Pl. F, 5), is much frequented. It contains several cafés, an equestrian statue of *Prince Amadeo,* Duke of Aosta (King of Spain in 1870-73), by D. Calandra (1902), the *Botanic Gardens,* and the handsome *Castello del Valentino,* a château in the French style, with four towers, begun in 1650 but left unfinished, and now (since 1860) a *Polytechnic School (Reale Scuola d'Applicazione per gli Ingegneri).* On the S. side of the gardens is the *Castello Medioevale* (adm., see p. 41), erected in 1884 in imitation of a 15th cent. castle and its dependent town (restaurant).

On the right bank of the Po, midway between the two above-mentioned bridges, and reached by the Via Moncalieri, is the —

Monte dei Cappuccini (Pl. F, G, 5), a wooded hill rising 165 ft. above the river and ascended by a cable-tramway (return-fare 15 c.). At the top are a Capuchin church and a station of the Italian Alpine Club, with maps and other collections and a belvedere (adm., see p. 41).

The *View (best by morning-light) embraces the city, plain, and the chain of the Alps beyond, prominent among which are, on the N., Monte Rosa (15,205 ft.); on the N.W., the *Gran Paradiso (13,325 ft.; masking Mont Blanc), Monte Levanna (11,875 ft.), and the Ciamarella (12,060 ft.); more to the W., Mont Cenis, the Roche-Melon (11,604 ft.), and (to the left) the valley of Susa; on the S.W., the beautiful pyramid of Monte Viso (12,610 ft.).

A very interesting excursion may be made to the ***Superga** or *Soperga* (2205 ft.), conspicuously situated on a hill to the E. of Turin. Steam-tramway from the Piazza Castello to the (3 M.) village of *Sassi* (1/2 hr.); thence by cable-tramway in 20 min. (no change of carriages in the case of *treni diretti*). Return-fares to Sassi 50 or 60 c., to the Superga 3 fr. 10 or 2 fr. 25 c. (Sun. & holidays 2 fr. 40, 1 fr. 75 c.). From Sassi the top may also be reached on foot in 1 1/2 hr. by a shady road.

The Superga, a votive offering dedicated by Victor Amadeus II. on the occasion of the raising of the siege of Turin in 1706, and erected in 1717-31 by *Juvara*, is a handsome edifice, with a lofty dome. Since 1778 it has been the royal burial-church, superseding that of Hautecombe in Savoy (p. 2). We enter by the door to the left of the colonnaded portico. In the interior (closed 12-2) are shown the royal apartments (never occupied), the church, and the crypt, containing monuments of the kings from Victor Amadeus II. to Charles Albert. The dome (311 steps) commands a splendid view of the Alps, from Monte Viso to the Adamello group, the Apennines, the valley of the Po, and the vine-clad hills of Montferrat. Near the church is a monument to *King Humbert I.* (1902). — **Albergo-Ristorante della Ferrovia Funicolare*, déj. 2, D. 3-4 fr.

8. From Milan to Genoa

a. Viâ Pavia and Voghera.

94 M. Railway in 3 1/4-7 1/2 hrs. (fares 17 fr. 55, 12 fr. 30, 7 fr. 90 c.; express 19 fr. 30, 13 fr. 50 c.). In winter the 'train de luxe' from Vienna to Cannes and the Nord-Süd express traverse this route (from Milan to Genoa, 3 hrs.; fare 23 fr. 95 c.).

Milan, see p. 23. To (17 1/2 M.) *Certosa*, see p. 34.

22 1/2 M. **Pavia** (255 ft.; *Croce Bianca*), the ancient *Ticinum*, afterwards named *Papia*, capital of the Lombards from 572 to 774, and now a provincial capital (26,024 inhab.) and the seat of a university, is situated near the confluence of the *Ticino* and the *Po*. Portions of the old walls and bastions remain standing. The *Cathe-*

TORINO
Leynì
Settimo
Brusasco.Chivasso
Pianezza Venaria Rle
Rivoli
Susa, Modane
Ospedale Mauriziano
Moncalieri
1:66.200
0.5
1
2
3
Chilometri
Geograph.Anstalt von Wagner & Debes, Leipzig
Mad. di Campagna
la Ranotta
la Voghera
la Milanotta
la Protta
Fossata
C.Balbiano
la Prevostura
Can.le Ceronda
C.Scaravella
Fabb. Galoppo
Barr. di Lanzo
Barr. di Milano
C.Colombe
Capitolo
C.Valvecchia
il Benso
C.d'Allis
la Gioia
C.Avvocata
C.Dubois
la Verdina
Abbadia
Rio Parco
Raineri
C.Nigra
l'Atrale
Piazza d'Armi
la Crocetta
Barr. di Orbassano
B. S. Paolo
Stazne Centrale P.ta Nuova
Stazne P.ta Susa
Campo Santo
Dora Riparia
Cascinotta
Vanchiglia Grossa
il Colombaro
Ba di Vanchiglia
C.Bianca
Bgo di Po
Gasometro
Mad. del Pilone
Borgo Sassi
Stazne
il Casotto
il Meisino
C. Malpensata
V.Boglione
T.Stura
Lanzo
C.la Verna
Osteria
Biasonetto
Bertola
C.Scarafiotti
C.il Biasone
C.la Falconiera
S.MAURO
(San Mo)
Fiume Po
Tdi S.Anna
T.Rossi
Basilica di Soperga
Stazne
Tdei Tessitori
T.Tardini
Dencia
Mongreno
Reaglie
B.delle Cinque
B.Caros
S.Margherita
Rubatto
Collegio
V.Regina
Vde de Nubb
C.Ranco
V.Bertinetti
V.Genero
il Monte
Giardino pubbl.

dral, a large 'central' structure, was begun in 1488 by Crist. Rocchi, with the co-operation of Bramante. The church of *San Pietro in Ciel d'Oro* contains (in the high choir) the marble monument of St. Augustine, erected in 1362. In the old church of *San Michele Maggiore* (11th cent.) several mediæval German sovereigns (among others Frederick Barbarossa, in 1155) assumed the Lombard royal crown. — The 14th cent. *Castle of the Visconti* is now a barrack; in the park in which it stands was fought the Battle of Pavia (Feb. 24th, 1525), at which Francis I. of France was defeated and taken prisoner by Lannoy, general of Charles V.

Branch-lines run from Pavia to *Vercelli* (p. 40), *Valenza* (see below), *Cremona* (p. 36), and *Stradella.*

The line to Genoa crosses the Ticino by a bridge nearly $^1/_2$ M. in length, and then, beyond (26 M.) *Cava Manara,* the Po. — 39 M. *Voghéra* (310 ft.; pop. 14,453), the junction for the Turin and Piacenza line (from Voghera to Piacenza, 36 M., in $1^1/_4$-$2^1/_2$ hrs.).

At (44 M.) *Pontecurone* we cross the impetuous *Curone.* — 49 M. *Tortona* (395 ft.), the ancient Dertona. — $60^1/_2$ M. *Novi,* and thence to (94 M.) *Genoa,* see below.

b. Viâ Mortara and Alessandria.

106 M. Railway in $4^1/_2$-$7^3/_4$ hrs. (fares 19 fr. 85, 13 fr. 90, 8 fr. 95 c.; express 21 fr. 85, 15 fr. 30 c.).

Principal stations: *Milano Porta Ticinese* (Pl. B, 8), *Abbiategrasso;* then, beyond the *Ticino,* ($24^1/_2$ M.) *Vigevano,* with a large silk trade.

$32^1/_2$ M. *Mortára,* junction for the lines from Novara to Alessandria (R. 3 a.) and from Vercelli to Pavia.

43 M. *Sartirana;* 46 M. *Torre Berretti.* — On the left the long chain of the Apennines appears in the distance. The train crosses the *Po.* — $50^1/_2$ M. *Valenza,* junction for the lines from Vercelli and Pavia. — We thread a tunnel $1^1/_4$ M. in length. — $54^1/_2$ M. *Valmadonna;* several prettily situated little towns lie on the chain of hills to the right. We cross the *Tánaro.*

$59^1/_2$ M. **Alessandria** (310 ft.; *Rail. Restaurant*), a fortified town and provincial capital with 35,915 inhab., lies in a well-watered district. It was founded in 1168 by the Lombard towns allied against Frederick Barbarossa, and derives its name from Pope Alexander III.

Alessandria being a junction for several lines, carriages are frequently changed here. Railway to *Novara* and *Bellinzona,* see p. 11; to *Vercelli* viâ *Valenza* (35 M., in 2 hrs.); to *Pavia* viâ *Torre Berretti* ($40^1/_2$ M., in $2^1/_2$ hrs.); to *Voghera* and *Piacenza (Bologna).*

The train crosses the *Bormida.* About $1^1/_4$ M. to the E. of the bridge lies the village of *Marengo,* near which Bonaparte defeated the Austrians under Melas on June 14th, 1800.

73 M. **Novi Ligure** (645 ft.), sheltered on the right by hills, with 17,868 inhab., is a junction for the line to Milan viâ Voghera

and Pavia (see 47). — Near (78 M.) *Serravalle Scrivia* we enter a mountainous region. — 80½ M. *Arquata Scrivia* (820 ft.). Between this point and Genoa 24 tunnels are traversed. The train threads its way through rocky ravines *(la Bocchetta)*, crossing the *Scrivia* several times. Scenery imposing. — 87 M. *Isŏla del Cantone;* a ruined castle crowns the hill to the right. — 89½ M. *Ronco* (1065 ft.). To the left diverges the old line to Genoa viâ Busalla, which some trains follow.

We now enter the *Ronco Tunnel*, upwards of 5 M. in length, and descend through the narrow *Polcevera Valley*, noted for its wine, crossing several viaducts. — 95 M. *Mignanego* (510 ft.); 99 M. *San Quirico.* — Vineyards and cornfields clothe the slopes, which are dotted with the summer-villas of the Genoese.

104 M. *San Pier d'Arena* (p. 118; Rail. Restaurant, déj. 3½, D. 3½-4½ fr., incl. wine). Travellers with through-tickets to San Remo (Nice) change carriages here. On the right are the lighthouse and a castle, below which the train passes by a tunnel.

106 M. **Genoa**, see p. 109.

9. From Innsbruck to Verona by the Brenner. Lago di Garda.

175 M. Austrian Southern Railway *(Oesterreichische Südbahn)* to *Ala*, thence Italian Railway *(Rete Adriatica);* express fares 29 fr. 50, 21 fr. 60 c.; ordinary 23 fr. 45, 17 fr. 35, 11 fr. 50 c. (through-tickets payable in gold). The 'Nord-Süd' express (Berlin to Verona, in winter to Milan), or *train de luxe*, composed of first-class and dining-cars (customs-examination in the train), performs the journey in 6½ hrs.; the day-express (1st & 2nd cl.) takes 8, the night-express (1st, 2nd & 3rd cl.) 8¾, the ordinary trains 11¾ hrs. — Views on the right as far as the summit of the Brenner.

The Brenner (4495 ft.), the lowest pass over the principal chain of the Alps, is traversed by one of the oldest of the Alpine routes, which was used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, is carried through 30 tunnels and over 60 large and a number of smaller bridges within a distance of 83 M. The steepest gradient (1:40) is between Innsbruck and the top of the pass.

Innsbruck (1880 ft.; *Tiroler Hof*, R. from 4, B. 1½, D. 5 *K.*; *Hôt. de l'Europe*, R. from 3, B. 1¼, D. 4 *K.*; *Goldene Sonne*, R. 3½-5, B. 1½, D. 4 *K.*; these three first-class, at the station; *Victoria, Kreid, Habsburger Hof*, second class; *Rail. Restaurant*), the capital of Tyrol, with 35,000 inhab., is situated in a broad valley bounded by lofty mountains, on both banks of the *Inn* (see *Baedeker's Eastern Alps*).

The railway ascends the valley of the *Sill*. Numerous tunnels. — 6 M. *Patsch* (2570 ft.). — 12½ M. *Matrei* (3255 ft.), with the château of *Trautson*. — 15½ M. *Steinach* (3430 ft.). — The train now ascends a steep incline, crosses the valleys of *Schmirn* and *Vals* in a wide curve beyond (18½ M.) *St. Jodok*, and runs high above the

Sill to (19½ M.) *Gries* (4145 ft.). Beyond the *Brenner Lake*, on the right, it reaches —

25 M. **Brenner** (4495 ft.; **Buffet*), on the summit of the pass, the watershed between the Black Sea and the Adriatic. From the hillside to the right descends the *Eisak*, which the train now follows. — 27½ M. *Brennerbad* (4290 ft.). — The line then descends rapidly to (30½ M.) *Schelleberg* (4070 ft.), where it turns into the *Pflersch-Tal*, returning, however, to the Eisak valley by a curved tunnel, 800 yds. long. — 36 M. *Gossensass* (3610 ft.). The train now runs through wild rocky scenery. — 40 M. *Sterzing* (3110 ft.). On the left rises the castle of *Sprechenstein*, and on the right those of *Thumburg* and *Reifenstein*. — 43 M. *Freienfeld*. — We now cross the Eisak. On the left bank is the château of *Wolfsberg*. — 47½ M. *Grasstein* (2745 ft.), at the entrance of the narrow defile of (50 M.) *Mittewald*. The lower end of the defile, called the *Brixener Klause*, is closed by the **Franzensfeste**. The (52½ M.) station of *Franzensfeste* (2450 ft.; *Rail. Restaurant), the junction of the Pustertal line, lies 1¼ M. to the N.W. of the fortress. — Vineyards and chestnuts now appear.

59½ M. **Brixen** (1860 ft.) was until 1803 the capital of an ecclesiastical principality. — We cross the Eisak. 61½ M. *Albeins*. The valley contracts. 64 M. *Villnöss*; 65 M. *Klausen* (1715 ft.). — The line skirts precipitous porphyry cliffs. — 68½ M. *Waidbruck* (1545 ft.). On the left, high above, rises the *Trostburg*. The train crosses the Eisak in a wild ravine hemmed in by porphyry rocks. 73½ M. *Atzwang* (1220 ft.). — 78 M. *Blumau*. On the right bank begin the vine-clad slopes of the *Botzener Leite*. — 81½ M. *Kardaun*. The train now returns to the right bank of the Eisak and enters the wide basin of Botzen, a district of luxuriant fertility.

83 M. **Botzen.** — **Hotels.** Bristol, 2 min. from the station, R. 5-7, B. 1½, D. 4, S. 3½ *K.*; Victoria, opposite the station, R. 3-5 *K.*; Greif, Kaiserkrone, Hôt. de l'Europe, Riese, etc., in the town.

Botzen, Ital. *Bolzano* (870 ft.), with 13,600 inhab., in the middle ages the chief centre of the trade between Venice and the North and to-day the most important commercial town in Tyrol, is beautifully situated at the confluence of the Eisak and the *Talfer*, which descends from the *Sarntal* on the N. The background towards the E. is formed by the rugged chain of the Dolomites; to the W. rises the long porphyry ridge of the Mendel. In the Walther-Platz is a *Monument to Walther von der Vogelweide*, the poet, by H. Natter (1889). The Gothic *Parish Church* is of the 14-15th centuries. — The *Calvarienberg* (950 ft.; 25 min. walk; beyond the Eisak bridge we cross the railway to the left) commands a fine view. — Beyond the Talfer, at the foot of the Guntschnaberg, lies *Gries*, frequented as a winter-resort.

From Botzen a branch-line diverges to (20 M.) *Meran* (1½-2 hrs.); see *Baedeker's Eastern Alps*.

Beyond Botzen the train crosses the Eisak, shortly before its confluence with the *Etsch* (or *Adige*), which becomes navigable at (89½ M.) *Branzoll.* In the distance, to the right, rises the wooded range of the *Mittelberg.* Beyond (93 M.) *Auer* the train crosses the Adige. — 96 M. *Neumarkt-Tramin.* — 99 M. *Salurn,* commanded by the ruined *Haderburg* on an apparently inaccessible rock. — 107 M. *San Michele,* with an old Augustine monastery, is the station for the *Val di Non.* The train again crosses the Adige. — 111½ M. *Lavis,* on the *Avisio,* whose boulder-strewn bed we now cross by a bridge over 1000 yds. in length.

118 M. **Trent,** Ital. *Trento* (640 ft.; **Imperial Hôt. Trento,* at the station, R. 3-6, B. 1¼, déj. 3½, D. 5 *K.*; **Carloni,* with good restaurant), the *Tridentum* of the Romans, with 24,900 inhab., was formerly the most important town in Tyrol, and possesses many towers and marble palaces. In the piazza in front of the station rises a *Dante Monument,* by Zocchi (1896), 57 ft. high. The Romanesque *Cathedral,* founded in 1048, was entirely rebuilt in 1212. The choir of *Santa Maria Maggiore* contains a picture with portraits of the members of the Council of Trent, who assembled here in 1545-63. On the E. side of the town rises the imposing *Castello del Buon Consiglio,* formerly a seat of the prince-bishops, and now a barrack.

122 M. *Matarello.* — On the hill near (127 M.) *Calliano* rises the castle of *Beseno.* The lower valley of the Adige, as far as the Italian frontier, is named the *Val Lagarina.* It is rich in vines, maize, and mulberries.

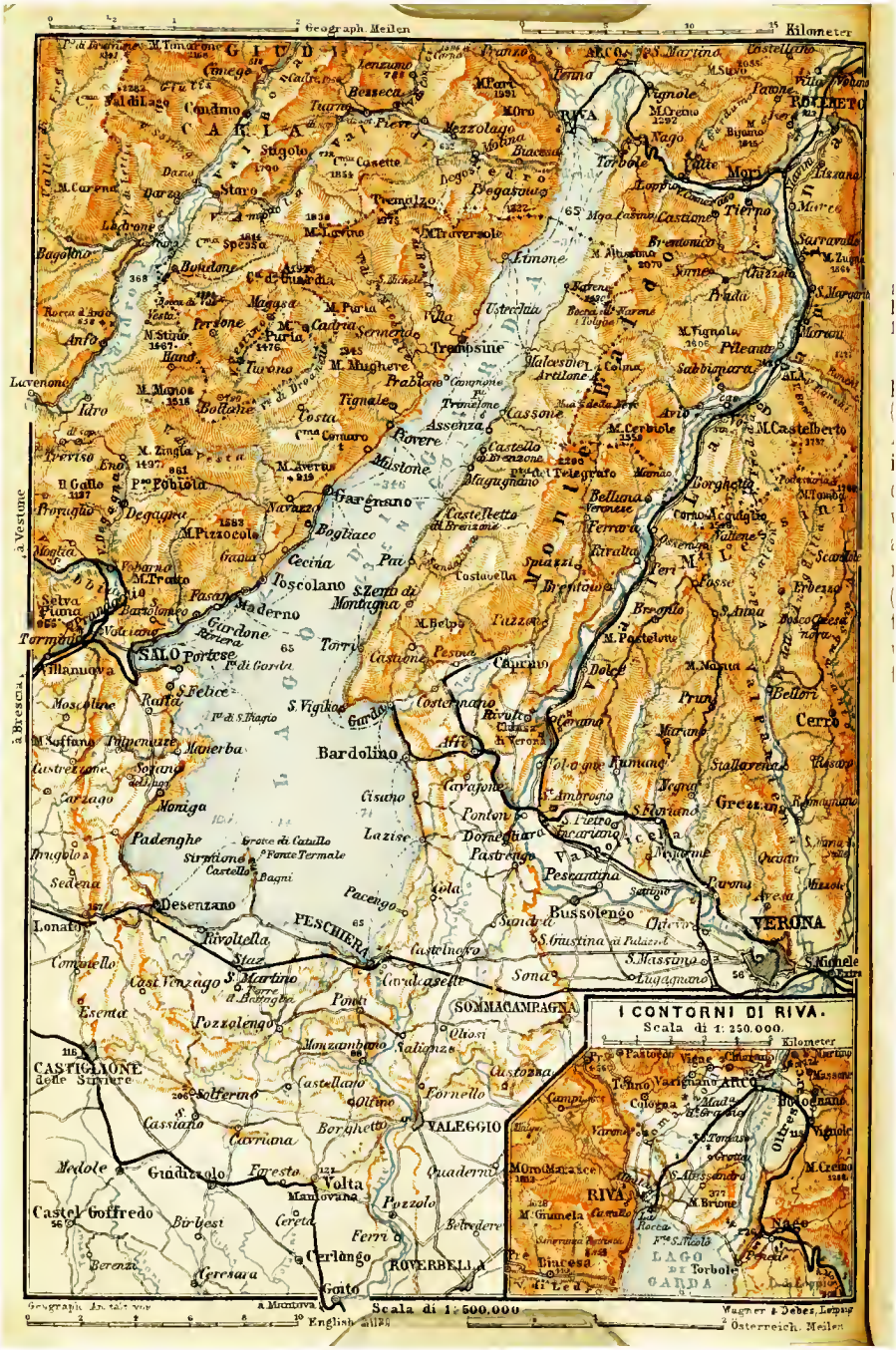
132 M. *Rovereto* (625 ft.), a town with 10,200 inhab. and a loftily-situated castle. — The line crosses the *Leno.* On the right bank of the Adige lies *Isera,* with celebrated vineyards; on the left bank, near *Lizzana,* rises the *Castello Dante* (1005 ft.), where Dante sojourned in 1302 after his expulsion from Florence.

135 M. **Mori** (570 ft.; *Rail. Restaurant,* good; *Railway Hotel,* R. from 1½ *K.*). To Riva, on the Lago di Garda, see p. 51.

Near (136½ M.) *Marco* the line intersects the so-called *Slavini di Marco,* which originated, according to Dante, in a landslip of 883. — At (137 M.) *Serravalle* the valley contracts.

142 M. **Ala** (480 ft.; *Rail. Restaurant*) is the station for the Italian and Austrian customs. Those who have forwarded luggage by this route should enquire for it here (comp. p. x). — 144 M. *Avio.* — 145½ M. *Borghetto,* the last Austrian station.

148 M. *Peri* (415 ft.), the first Italian station. To the W. is the *Monte Baldo* (p. 52). — On an eminence to the right, near (156 M.) *Ceraino,* lies *Rivoli,* which was stormed by the French under Masséna in 1797, and afterwards gave the latter his ducal title. — We now enter the *Chiusa di Verona,* a rocky defile celebrated in mediæval warfare.


Geograph. Meilen
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I CONTORNI DI RIVA.
Scala di 1: 250.000.
Kilometer
Scala di 1: 500.000
Geograph. Meilen
Österreich. Meilen
Wagner & Debes, Leipzig

160 M. *Domegliarà;* 167 M. *Parona all' Adige.* — The train crosses the Adige and stops first at (173 M.) the *Stazione Porta Nuova*, then at the (175 M.) *Stazione Porta Vescovo*, the principal station of **Verona** (see p. 54).

The Lago di Garda.

FROM MORI TO RIVA VIÂ ARCO, 15½ M. — *Narrow-Gauge Railway*, in 1½ hr. (1st cl. 3 *K.* 6 *h.*, 3rd cl. 1 *K.* 54 *h.*; only small hand-luggage is allowed in the carriage). — *By Road* (viâ Nago and Torbole), 10½ M., 2 hrs'. drive; one-horse carr. 7, two-horse 14 *K.*

Mori (570 ft.), see p. 50. The railway crosses the Adige and passes (3 M.) *Mori Borgata*, the station for the market-town of *Mori* (670 ft.). — It then runs through the broad, green valley to (4½ M.) *Loppio* (735 ft.), skirts the pretty little *Lago di Loppio*, and ascends in large curves through rocky débris to the top of the pass near the chapel of *San Giovanni* (915 ft.). Hence it descends, through rich vegetation, to (8 M.) *Nago* (710 ft.; Adler), situated on the brink of a ravine, with the ruins of the castle of *Penede* (950 ft.) on a steep rock to the left. From Nago a picturesque road leads viâ Torbole (p. 53) to (1¼ hr.) *Riva.* — The line descends along the slope of the mountains into the valley of the *Sarca.* We enjoy an exquisite view to the left of the blue Lago di Garda, with the Sarca at our feet and the rocky cliffs of Monte Brione opposite. Presently Arco and the wide valley of the Sarca come into view. — The train crosses the Sarca to (12½ M.) **Arco** (300 ft.; *Cur-Hôtel; Cur-Casino; Hôt.-Pens. Olivo; Hôt.-Pens. Strasser; Bellevue; Victoria*), an old town (2400 inhab.) and a favourite winter-resort (see *Baedeker's Eastern Alps*). — We now traverse the valley of the Sarca and reach —

15½ M. **Riva.** — The RAILWAY STATION *(Restaurant)* lies about ½ M. to the E. of the harbour. — STEAMBOAT PIERS: *Riva Città*, at the harbour; *Riva Ferrovia*, at the railway-station.

Hotels. *PALAST-HOTEL LIDO, in an open situation to the E. of the station, R. from 4, B. 1½, déj. 2½-3½, D. 4-5, omn. 1-1½ *K.*; *HÔT. IMPERIAL DEL SOLE, at the harbour, with terrace on the lake, R. 2-4, B. 1, D. 3, S. 2, omn. ½ *K.*; *HÔT.-PENS. SEE-VILLA, ¾ M. to the E. of the station, R. 2-3, B. 1, D. 3, S. 2 *K.*, omn. 60 *h.*; *HÔT.-PENS. DU LAC, near the last-named, with bathing-establishment, R. 2-3 *K.*, B. 80 *h.*-1 *K.*, D. 3, S. 2 *K.*, omn. 60 *h.*; HÔT.-PENS. JOLANDA, with garden on the lake; HÔT.-PENS. RIVA, Piazza Giardino, R. 2½-3 *K.*, B. 90 *h.*, D. 3, S. 2, omn. ½ *K.*; HÔT. CENTRAL, at the harbour; BÖHM'S HOTEL, R. from 1½ *K.*; ALB. SAN MARCO, to the N. of the town.

Post & Telegraph Office in the Piazza Brolo.

Boats (4 pers.), per hr. with 1 rower 1 *K.* (2 rowers 1 *K.* 60 *h.*); each addit. ½ hr. 40 or 60 *h.* — A MOTOR LAUNCH plies several times daily to the *Fall of the Ponale* and to *Torbole* (fare 50 *h.*).

English Church Service in a chapel at the Hôtel du Lac.

Riva (230 ft.), a busy harbour with 4300 inhab., is charmingly situated at the N.W. end of the Lake of Garda, here resembling a fjord, at the base of the precipitous *Monte d' Oro* (4975 ft.). The ruined

watch-tower of the *Rocchetta* on the slope recalls the supremacy of the Scaligers (p. 54), whose castle stood on the site of the barracks of *La Rocca*, by the lake.

The *Fall of the Ponale* is best visited by rowing-boat (ca. 3/4 hr.; 3-4 *K.*), or by the above-mentioned motor-launch, landing at the modest restaurant below the fall. The 'custode del Ponale' exacts 20 *h.* from each visitor for opening the shutters in front of the lowest fall, which, however, is of trifling interest. Visitors should ascend past the Riva electric works and three other waterfalls to the (20-25 min.) **Ponale Road*, which leads high above the lake, through a succession of tunnels and cuttings, back to (3/4 hr.) Riva. The boat-trip and the view from the road are the chief attractions on this expedition.

Lago di Garda.— Steamboats (comp. p. xvii; restaurant on board). 1. W. Bank, between Riva and Desenzano thrice (from Maderno to Desenzano 4 times) daily, in 3 3/4-4 3/4 hrs. (fares 4 fr. 45 or 2 fr. 50 c.). Stations (those printed in italics are not always touched at): *Torbole*, *Limone*, *Malcesine* (on the E. bank), *Tremosine*, *Campione*, *Tignale*, Gargnano, Maderno-Toscalano, Gardone-Riviera, Salò, *San Felice di Scovolo*, *Manerba*, Sirmione, Desenzano. — 2. E. Bank, between Riva and Peschiera once daily, in 4 1/4 hrs. (4 fr. 60 or 2 fr. 10 c.). Stations: Torbole, Malcesine, Assenza, Magugnano, Castelletto di Brenzone, Gargnano (on the W. bank), Torri, Garda, Bardolino, Lazise, Peschiera. — 3. From Maderno to Peschiera once daily, in 1 3/4 hr. (2 fr. 80, 1 fr. 65 c.); stations: Torri, Garda, Bardolino, Lazise.

In the following description the stations at which there is a pier are indicated by 'P', the small-boat stations by 'B'. — The customs-examination is made at Riva.

The **Lago di Garda* (210 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 34 M. in length and 3-11 M. broad; its area is 189 sq. M., its greatest depth 1135 ft. The chief feeder is the *Sarca*, and it discharges itself to the S. by the *Mincio*. — The E. bank is separated from the valley of the Adige by the *Monte Baldo* (7280 ft.), a range about 25 M. in length, terminating to the S.W. in the cape of *San Vigilio* (p. 53). The W. bank, hemmed in in its N. part by precipitous cliffs, expands between Gargnano and Salò into the lovely coast-strip known as the *Riviera*. The lake belongs to Italy, except the N. extremity with Riva, which is Austrian. It is seldom perfectly calm, and in fine weather is often considerably agitated about midday by a local wind from the S. *(Ora)*. The water is generally of an azure blue.

W. Bank from Riva to Desenzano. — Soon after the steamer starts we perceive, on the right, the Fall of the Ponale (see above), beyond which is the Italian frontier. Farther on the white houses of *Limone* (B) appear in a bay, between groves of lemons and olives. Then *Tremósine* (B), high above, scarcely visible from the lake, and the villages of *Campione* (B) and *Tignale* (P).

The mountains now diminish in height, and we soon reach (10 M.) the luxuriant *Riviera*, the warmest part of the coast, with numerous villages and country-houses. The first village is *Gargnano* (P; *Cervo; Hôt. Gargnano); then follow *Bogliaco*, with a château of Count Bettoni, *Cecina*, *Toscolano* (steam-tramway to Brescia, p. 37), and *Maderno* (P; Hôt. San Marco; Hôt.-Pens.

Lignet), the last two situated on a promontory at the foot of *Monte Pizzocolo* (5195 ft.).

Gardone Riviera (P; **Grand Hôtel; Hôt.-Pens. Fasano; Hôt.-Pens. Rosenhof; Hôt.-Pens. Eden Riviera; Hôt.-Pens. Seehof; Hôt.-Pens. Hohl; Hôt. Gigola*), in a sunny, sheltered spot close to the lake and at the foot of the mountain, is a favourite autumn and winter resort. It has the warmest climate of N. Italy and its opulent vegetation is thoroughly southern in character. The hills afford a multitude of varied walks.

Charmingly situated at the W. end of the bay that opens at Gardone is **Salò** (P; **Hôtel Salò; Alb. Baviera*), at the base of the *Monte San Bartolomeo* (1865 ft.).

We steer past the pretty *Isola di Garda*, near *San Felice di Scovolo* (B), and round the abrupt sides of the *Capo di Manerba* (715 ft.). — To the S., jutting far into the lake, appears the promontory of *Sirmione* (P), the ancient *Sirmio* sung by Catullus. The steamer calls at the village of **Sirmione** *(Hôtel Regie Terme; Hôtel Eden; Hôt. Sirmione)*, a favourite resort in summer and autumn, with sulphur-baths.

In the S.W. angle of the lake lies **Desenzano sul Lago** (P; *Hôt. Royal Mayer*, R. 2-5, B. $1^1/_4$-$1^1/_2$, déj. 3-$3^1/_2$, D. 4, omn. $^3/_4$ fr., with a small garden; *Ristorante al Lido*, on the pier), a small town with 4700 inhab., and a station on the railway from Milan to Verona (p. 38; omn. and carr. from the pier to the station 50 c., each trunk 25 c.).

E. Bank from Riva to Peschiera. The first station is *Torbole* (P; *Hôt. Garda-See). The steamer bears to the S., skirts the base of the precipitous *Monte Baldo* (p. 52), and reaches *Malcésine* (P), with a picturesque old castle of the Scaligers. In 1786 Goethe was arrested here by the Venetian officials when sketching the castle.

Beyond Malcesine we pass two small islands, the *Isola dell' Olivo* and *Trimelone*, and then the stations of *Assenza*, *Magugnano*, *Castelletto di Brenzone* (P), and *Torri del Benaco* (P). The stretch between Torri and Garda is the most beautiful part of the E. shore. The banks gradually become flatter; the promontory of *San Vigilio*, with the *Villa Brenzoni*, projects far into the lake. The picturesque little town of *Garda* (Hôt. San Vigilio; Hôt. Terminus), lying in a bay, gives its name to the lake.

After passing the stations of *Bardolino* (P) and *Lazise* (P), we land at the small fortress of **Peschiera sul Garda** (*Hôt. Montresor*, R. from 1 fr.; *Rail. Restaurant*, déj. or D. 2-3 fr.), at the S.E. end of the lake, at the efflux of the *Mincio*. The rail. station (on the Milan-Verona line, p. 39) is on the E. side of the town, about $^1/_2$ M. from the pier (carr. $^1/_2$ fr. each pers.).

10. Verona.

Railway Stations. 1. *Stazione Porta Vescovo* (Pl. I, 6; restaurant, D. incl. wine 3½ fr.), the principal station, about 1½ M. to the E. of the Piazza Vittorio Emanuele. — 2. *Stazione Porta Nuova* (Pl. B, 6), ¾ M. to the S.W. of the Piazza Vitt. Emanuele, where the hotel-omnibuses await the trains from Tyrol, Milan, and Bologna (luggage is not booked by express-trains from this station).

Hotels (comp. p. xx). Grand Hôtel de Londres et Royal Deux Tours (Pl. b; F, 3), Corso Sant' Anastasia, in the centre of the town, R. 5-6, B. 1½, déj. 3-3½, D. 5, omn. 1-1½ fr.; Gr. Hôt. Colomba d'Oro (Pl. e; D, 3), Via Colomba, near Piazza Vitt. Emanuele, R. 3½-4½, B. 1½, déj. 3, D. 4½, omn. 1-1½ fr., well spoken of. — Second-class: Hôtel Riva San Lorenzo (Pl. d; D, 3), agreeably situated on the Adige, Riva San Lorenzo, R. from 2½, B. 1¼, déj. 3, D. 4, omn. 1 fr., generally well spoken of; Aquila Nera (Pl. f; E, 3), Via delle Quattro Spade, R. 2½-3, omn. ¾ fr.; Regina d'Ungheria (Pl. c.; E, 3), near the Piazza Erbe, with a small garden, R. 1½-2½, omn. ¾ fr.; Accademia (Pl. g; E, 3), Via Nuova, R. 2-3, omn. ¾ fr., these three with restaurants.

Cafés (comp. p. xxii). *Vittorio Emanuele* (good restaurant, déj. 3, D. 4 fr., incl. wine), *Europa* (with restaurant), both in the Piazza Vitt. Emanuele; *Caffè Dante*, Piazza de' Signori. — **Birrerie** (p. xxiii). **Löwenbräu* (Munich beer), Via Nuova Lastricata 14; *Franziskaner* (Munich beer), Piazza Erbe 35; *Gambrinus*, Via San Sebastiano 14, with a small garden.

Photographs. *R. Lotze*, Via Disciplina 9 (Pl. G, 4), in Veronetta. — **Money Changer,** *Orti*, Via Nuova 27.

Post and Telegraph Office in the Piazza dell' Indipendenza (Pl. F, 3).

Cabs ('Broughams'). Per drive 75 c., per hour 1½ fr., each additional hr. 1 fr. 25 c.; in the evening (*i. e.* after the lamps are lit) 30 c. per hr. more. From station to town 1 fr. Trunk 25 c. — For each pers. above two, one-third more.

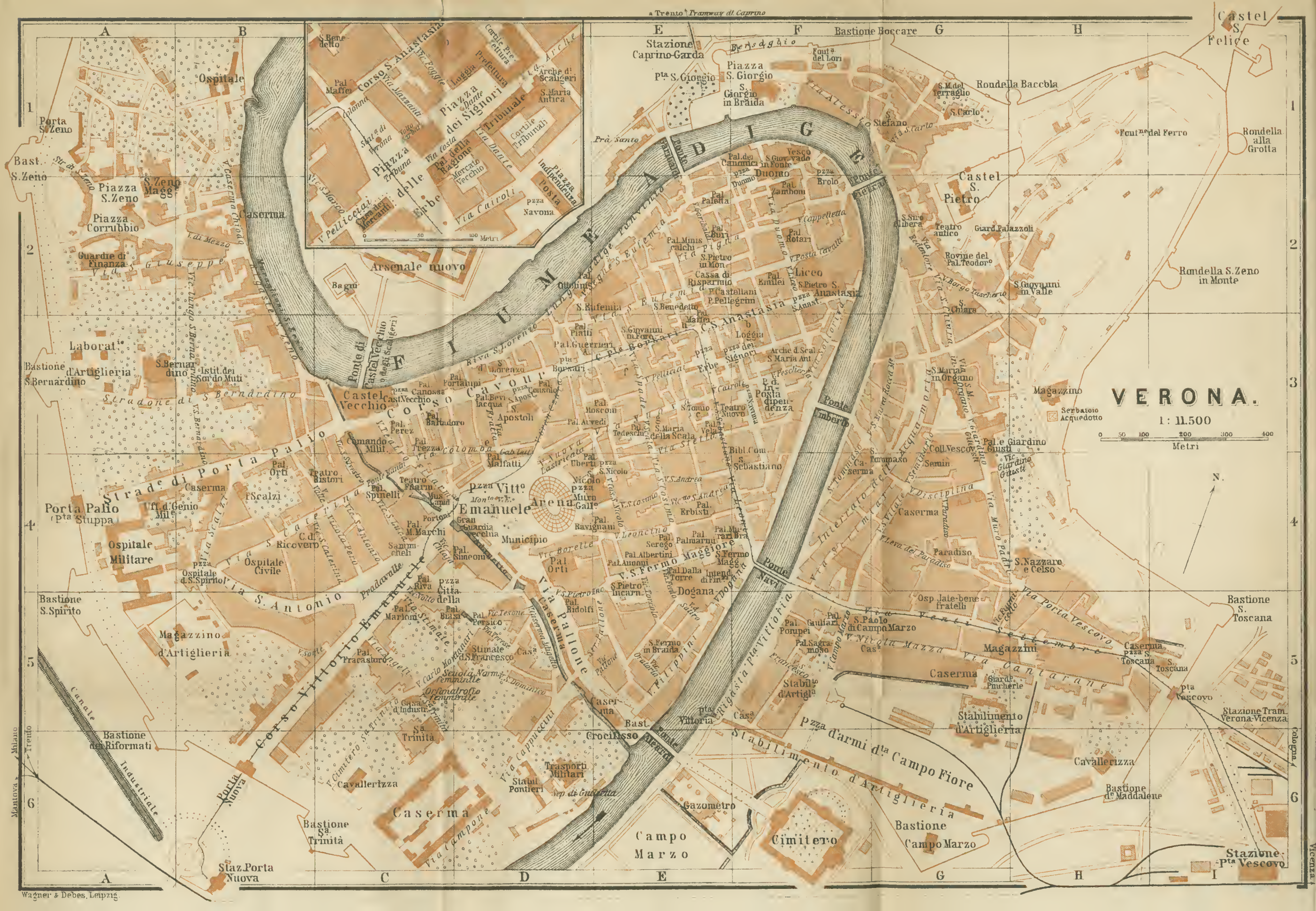
Tramways traverse the town from the Stazione Porta Vescovo to the Stazione Porta Nuova (10 c.); see Plan.

English Church Service at the Hôtel de Londres (see above). —

Principal Attractions (1 day). Morning: *Piazza delle Erbe* and *Piazza de' Signori; Tombs of the Scaligers; Corso Cavour; Arena* and *Piazza Vittorio Emanuele;* drive to the *Porta del Palio* and *San Zeno.* Afternoon: *San Giorgio in Braida; Santa Maria in Organo; Giardino Giusti.* — Inclusive Tickets (biglietto cumulativo; 2 fr.) may be obtained at the station-restaurant and the chief hotels, admitting to all the municipal places of interest (Tower of the Municipio, Tombs of the Scaligers, Amphitheatre, Juliet's Tomb, Museo Lapidario, and Museo Civico).

Verona (180 ft.), the capital of a province and strongly fortified, with 61,618 inhab. and a garrison of 6000 men, lies on both banks of the rapid *Adige,* which has been enclosed by high embankments since 1895. It is the seat of the commandant of the 3rd army corps, and the most important and beautiful town of the Venetian 'terra ferma'. In the 6th cent. it was, like Ravenna, a residence of the Ostrogoth Theodoric the Great, the 'Dietrich of Bern' (*i. e.* Verona) of German lore (d. 526). In 568 the town was taken by the Lombards. From the middle of the 13th to the end of the 14th cent. it was ruled by the Scaligers. Subject to Venice since 1405, it passed to Austria in 1814, and became Italian territory in 1866.

In the history of Architecture Verona is important, both on account of its mediæval buildings, and as the birthplace of *Fra Gio-*


VERONA.
1 : 11.500
0 50 100 200 300 400
Metri
FIUME ADIGE
Castel Vecchio
Arena
Municipio
Piazza delle Erbe
Piazza dei Signori
Tribunale
Duomo
Liceo
Dogana
Campo Marzo
Cimitero
Castel S. Pietro
Castel S. Felice
Rondella Baccola
Rondella alla Grotta
Rondella S. Zeno in Monte
Porta Palio
Porta Nuova
Porta Vescovo
Stazione Caprino-Garda
Stazione Tram Verona-Vicenza
Stazione Pta Vescovo
Arsenale nuovo
Caserma
Ospitale Militare
Ospitale Civile
Magazzino d'Artiglieria
Stabilimento d'Artiglieria
Cavallerizza
Bastione Campo Marzo
Bastione Maddalene
Bastione S. Spirito
Bastione S. Bernardino
Bastione S. Toscana
Bastione dei Riformati
Bastione Sa Trinità
Corso Vittorio Emanuele
Corso Cavour
Corso S. Anastasia
Via S. Antonio
Via Pallone
Via Cappuccini
Via Campone
Via Venti Settembre
Via Porta Vescovo
Via Cantarane
Via Muro Padri
Via Giardino Giusti
Via Scaligeri
Via Cairoli
Via Dante
Via Leoncino
Via Fermo Maggiore
Via Nuova
Via Carlo Montanari
Via Stimate
Via Pradavalle
Via Santa Caterina
Via Scalzi
Via Colomba
Via Sottomura
Via Pellicciai
Via Borgo Tascherio
Via Chiara
Via Redentore
Via Alessio
Via Stelle
Via Disciplina
Via Paradiso
Via Leva del Paradiso
Via Nicola Mazza
Via Sacra Rocca
Via Acqua morta
Via Interrato dell'Acqua
Via Sottomura
Via Filippini
Via Oratorio
Via Pallone
Via Cimitero Sa Trinità
Via Campone
Ponte Pietra
Ponte Umberto
Ponte Navi
Ponte Aleardi
Ponte Vittoria
Ponte Scaligero
Ponte di Castel Vecchio
Canale Industriale
Pzza d'armi dta Campo Fiore
Stabilimento d'Artiglieria
Gazometro
Trasporti Militari
Stabil. Pontieri
Staz. Porta Nuova
Milano
Trento
Mantova
Cologna
Vicenza
Wagner & Debes, Leipzig.

condo (ca. 1435-1515), one of the most celebrated and learned architects of the early-Renaissance, who also employed his talents at Venice, Paris, and Rome, and as the home of *Michele Sanmicheli* (1484-1559), who sought to unite the beauty of the Doric order with the grim strength of military fortifications, and adorned the city with a series of sumptuous edifices. — In the Veronese School of Painting *Vittore Pisano* (ca. 1451), *Francesco Caroto* (1470-1546), and *Paolo Morando*, surnamed *Cavazzóla* (1486-1522) are especially prominent. *Paolo Veronese* (p. 75) also owed his artistic development mainly to the influence of his native town.

The *Piazza delle Erbe (Pl. E, 3), the ancient forum, now the fruit and vegetable market, is one of the most picturesque squares in Italy. The *Marble Column* at the N. end bears the Lion of St. Mark, a modern copy of the ancient cognizance of the Venetian Republic. The corner-house on the right, the *Casa Mazzanti*, originally the residence of Alberto della Scala (d. 1301), is, like many houses in the town, adorned with frescoes of the Renaissance period. A statue of 'Verona', partly antique, adorns the *Fountain* (10th cent.). In the centre of the piazza is the *Tribuna*, the mediæval seat of judgment. At the corner of the Via Pellicciai stands the *Casa dei Mercanti*, now the chamber of commerce, originally built in 1210, but extensively restored in 1876. — Opposite rises the *Torre Civica*, or *Tower of the Municipio* (272 ft. high; ascent $^1/_2$ fr.). The short street running to the left leads to the handsomely paved —

*Piazza dei Signori (pl. E, F, 3). Immediately to the right of the tower is the *Palazzo della Ragione* (law-courts), founded in 1183. Adjoining the pinnacled tower is the *Tribunale*, and on the E. side of the square the *Prefettura*, both originally palaces of the Scaligers; remains of the old architecture may be seen in the courts. A *Statue of Dante* (by Zannoni, 1865), who found his first asylum here with Bartolomeo della Scala after his banishment from Florence in 1303, stands in the centre of the piazza. On the N. is the old town-hall, or —

***Palazzo del Consiglio**, generally called the *Loggia*, erected in 1476-93, probably by *Fra Giocondo*, and restored in 1873. To the right and left of the door are bronze statues by *Girol. Campana*, representing the Annunciation; above is the inscription, placed here by the Venetians: 'Pro summa fide summus amor, 1592'. Above are statues of celebrated ancient Veronese.

The passage to the E. of the Tribunale leads to the church of *Santa Maria Antica*, with a Romanesque campanile, and to the imposing ***Tombs of the Scaligers** (*Arche degli Scaligeri*; Pl. F, 3), the stern Gothic forms of which immortalize the masculine genius of the dynasty. Their crest, a ladder, often recurs on the elaborate railings. At the corner of the street rises the lofty monument of Can Signorio della Scala (d. 1375), by *Bonino da Campione*.

To the N. lies the Corso Sant' Anastasia, at the E. end of which is the beautiful Gothic church of *Sant' Anastasia,* begun in 1261; the interior should be visited. Farther to the N. (on the left) is the —

Cathedral (Pl. F, 1, 2), a Gothic structure of the 14th cent., with a Romanesque façade and choir of the 12th century. By the handsome portal are rough reliefs (dating from 1135) of Roland and Oliver, the paladins of Charlemagne. An unfinished campanile, designed by *Sanmicheli,* rises on an antique base by the side-wall. In the interior, at the 1st altar on the left, *Titian,* Assumption (ca. 1543); at the end of the right aisle, Gothic tomb of St. Agatha, of 1353, in a beautiful Renaissance framework.

On the left bank of the Adige, reached viâ the Ponte Garibaldi (a suspension-bridge; toll 2 c.) and through the Porta San Giorgio, is the church of **San Giorgio in Bráida** (Pl. F, 1; entrance usually by a side-door on the N.), built in the 16th cent. with *Sanmicheli's* aid.

The Interior is harmonious. At the 4th altar to the left, *Girol. dai Libri,* Madonna and saints, with angelic musicians; at the 5th altar to the left, **Moretto,* Madonna with holy women (1540). On the sides of the organ, and facing it, *Romanino,* Martyrdom of St. George (1540); high-altar-piece (covered), *Paolo Veronese,* *Martyrdom of St. George.

Returning to the right bank and ascending the Lungadige Panvinio (Pl. E, D, 2), affording beautiful views, we pass on the left the church of *Sant' Eufemia* (Pl. E, 2, 3), and reach the Corso Porta Bórsari, which runs from the Piazza delle Erbe to the ancient *Porta de' Borsari* (Pl. D, 3), a town-gate erected under Emp. Gallienus, A. D. 265, in the poor later Roman style.

The W. prolongation of this street, the Corso Cavour (Pl. D, C, 3), one of the main throughfares of Verona, contains several handsome palaces. Immediately to the right is (No. 10) the Gothic *Palazzo de' Medici* (now *Pal. Ponzoni*); farther on, on the left, in front of the old church of *Santi Apostoli,* is a marble statue of the poet *Aleardo Aleardi* (1812-78). No. 19, on the same side, is the **Palazzo Bevilacqua,* by Sanmicheli (now fallen into disrepair); opposite, the Romanesque church of *San Lorenzo* (11th cent.?). Farther on, on the right (No. 38), the *Pal. Portalupi,* and (No. 44) the *Pal. Canossa,* also by Sanmicheli. Then the *Castel Vecchio* of the Scaligers (Pl. C, 3), now a barrack, close to the imposing *Bridge* (14th cent.) which spans the Adige. — Thence to *San Zeno,* see p. 57. The Corso is prolonged to the S.W. to the Porta del Palio (p. 57).

To the S. of the Corso Cavour, and connected with it by several streets, lies the spacious Piazza Vittorio Emanuele (Pl. D, 4), formerly known as the *Piazza Brà* (from '*pratum*', meadow), with an equestrian statue of *Victor Emmanuel II.,* by Borghi (1883).

On the E. side of the piazza rises the famous ***Amphitheatre**

(*Arena;* Pl. D, 4), erected under Diocletian about A. D. 290, and known in German lore as the abode of Dietrich of Bern (p. 54), 106 ft. in height, 168 yds. long, and 134 yds. wide. Of the outer wall with its four stories a fragment only now exists.

Around the INTERIOR (entr. from the W. side by arcade No. V; adm. 1 fr.; closed at sunset; guide superfluous) rise 43 tiers of steps of grey limestone or reddish-yellow conglomerate (often restored since the 16th cent., and partly modern), on which 20,000 spectators could sit. Flights of stairs inside and outside lead to the top, which commands a fine view. Two doors at the ends of the longer diameter afforded access to the arena itself (82 by 48 yds.).

To the S.W. of the Arena stands the *Municipio* (Pl. D, 4; formerly a guard-house). Farther to the W. is the *Gran Guardia Vecchia* (Pl. D, 4), or old guard-house of 1609. A mediæval gateway with a tower *(Portoni)* adjoins it. — On the N. side of the piazza is the *Palazzo Malfatti* (formerly *Pal. Guastaverza*), built by Sanmicheli, with the Café Vitt. Emanuele (p. 54). — The street to the right of the gateway contains the small *Museo Lapidario* or *Museo Maffeiano* (Pl. C, 4; adm. $^1/_2$ fr.); adjoining the entrance are Attic votive reliefs of Æsculapius and Hygieia.

Near the Via Pallone (Pl. D, 4, 5), beginning behind the Municipio, within a garden (visitors ring at the red door in front; adm. 50 c.) in the Vicolo San Francesco al Corso (a side-street of the Via Cappuccini), is a suppressed Franciscan monastery, where a chapel contains a mediæval sarcophagus called the **Tomba di Giulietta**, or *Tomb of Juliet* (Pl. D, 6). The whole scene is prosaic and unattractive. Shakespeare's play of 'Romeo and Juliet' is founded on events which actually occurred at Verona early in the 14th century. Romeo was a scion of the Montecchi family. Comp. p. 58.

Passing through the Portoni (see above) we reach the CORSO VITTORIO EMANUELE (Pl. C, B, 4, 5), in which, at the corner of the Via Sant' Antonio, is a statue of *Michele Sanmicheli* (p. 55). At the end of the Corso rises the handsome *Porta Nuova* (Pl. B, 6), by Sanmicheli. — Outside this gate is the *Stazione Porta Nuova* (p. 54).

From the Porta Nuova an avenue leads to the N.W. to the *PORTA DEL PALIO (Pl. A, 4), built by *Sanmicheli.* — Following the Stradone di Porta Palio, and taking the second turning to the left, we reach the former monastery-church of SAN BERNARDINO (Pl. A, 3), of the 15th cent., with Sanmicheli's beautiful *Cappella Pellegrini.* To the N. of this lies —

***San Zeno Maggiore** (Pl. A, 2), the finest Romanesque building in N. Italy, of the 12-13th centuries. The portal is embellished with reliefs (below, to the right, Theodoric as a wild huntsman). The doors are probably of German workmanship. The interior contains, on the left, an antique porphyry vase; in the choir, mediæval statues and an altar with brown marble columns; above, to the right, is a painted marble figure of San Zeno, the humble fisherman who became Bishop of Verona (9th cent.?). Behind the high-altar is a *Madonna and saints, by *Mantegna* (1459; covered). —

A beautiful *Cloister* (now usually entered from the piazza in front of the church; fee $^1/_2$ fr.) abuts on the N. aisle.

The Via Nuova Lastricata and the Via Nuova (Pl. E, 3), forming the main thoroughfare of the town, lead back from the Piazza Vitt. Emanuele to the Piazza delle Erbe (p. 55). Thence, following the tramway-line to the S., we traverse the Via Cappello, Via San Sebastiano (Pl. E, 3, 4), and Via Leoni to the *Ponte alle Navi* (Pl. F, 4), an iron bridge constructed in 1893 to replace the two stone bridges destroyed by inundations of the Adige in 1757 and 1882. Nos. 19-25 in the Via Cappello (on the left) is the house in which Juliet's parents (Capuletti) are said to have lived (comp. p. 57). Immediately beyond No. 1 in the Via Leoni is the *Arco de' Leoni*, part of a Roman double gateway of the later imperial epoch). — The Ponte alle Navi commands a pretty view of the choir and transept of *San Fermo Maggiore* (Pl. E, F, 4), and also up the river to the *Castel San Pietro*.

Just below the bridge, on the left bank, stands the **Palazzo Pompei** (Pl. F, 5), built in 1530 by *Sanmicheli*, now the Museo Civico (open 9-4, on holidays 10-4; adm. 1 fr.). The groundfloor contains natural history and archæological collections, the first floor the valuable *Pinacoteca*, consisting almost entirely of paintings by Veronese artists of the 15-16th centuries.

We proceed hence to the N.E. to the *Palazzo Giusti* and the ***Giardino Giusti** (Pl. G, H, 3, 4; visitors ring at a gate on the right in the court; small fee). The magnificent park contains a few Roman antiquities and numerous cypress-trees, several of which are 130 ft. high and 400-500 years old. A superb view of Verona, the distant Apennines, Monte Pizzocolo (p. 53), and the Brescian Alps is enjoyed from the terrace. — Near by is the old church of Santa Maria in Organo (Pl. G, 3), re-erected in 1481 by *Sanmicheli*, with intarsia work by *Fra Giovanni da Verona* and some good pictures.

11. From Verona to Mantua and Modena.
(Bologna, Florence.)

64 M. Railway in 2-3$^3/_4$ hrs. (fares 11 fr. 85, 8 fr. 30, 5 fr. 35 c.; express 13 fr. 5, 9 fr. 15 c.); to Mantua (25$^1/_2$ M.) in $^3/_4$-1$^1/_4$ hr. (fares 4 fr. 80, 3 fr. 35, 2 fr. 15 c.; express 5 fr. 25, 3 fr. 70 c.).

The line traverses a well-cultivated and well-wooded plain. — 7 M. *Dossobuono* (220 ft.), the junction for a branch-line to *Rovigo* (p. 96). — 11 M. *Villafranca di Verona* (175 ft.), with a ruined castle of the Scaligers, where the preliminaries of peace after the battle of Solferino were concluded on July 11th, 1859. About 5 M. to the N.W. lies *Custozza*, where the Italians were defeated by the Austrians in 1848 and 1866. — 23 M. *Sant' Antonio Mantovano*.

MA TOVA.
1 .000
0 100 200 300 400 500
Metri.
Verona
Brescia
Modena
Ostiglia
Lago Superiore
Lago di Mezzo
Lago Inferiore
Portazzolo
Staz. Ferrovia
Pta. Pradella
Ospedale civile
Banca Agricola
Teatro Sociale
Posta
Pal. Municipale
Pal. Vescovile
Pal. Castiglioni
Pal. Cadenazzi
Pal. Ragione
Pal. d. Studi
Accademia
Mus. civico
Reggia
Castello
S. Barbara
S. Andrea
S. Maurizio
Casa di Giul. Romano
S. Barnaba
Pal. di Giustizia
S. Sebastiano
S. Egidio
S. Apollonia
Arsenale
Porto Catena
Staz. della Tramvia
Pusterla
Pal. del Te
Ippodromo
Porta Cerese
Ospedale milit.
Pta. Molina
P. dei Molini
Anfiteatro Virgiliano
Piazza Virgiliana
Corso Vittorio Emanuele
Corso Giul. Romano
Corso Umberto
Corso Garibaldi
Corso Vittorio Emanuele
Rio
Geograph. Anstalt von
Wagner & Debes, Leipzig

The rail finally runs past the *Citadel of Mantua*, where *Andreas Hofer*, the Tyrolese patriot, was shot by the French on Feb. 20th 1810. The citadel and town are connected by the *Argine Mulino* (a mole 475 yds. in length), which divides the lakes formed here by the *Mincio* (p. 53) into the *Lago Superiore* (W.) and the *Lago di Mezzo* (E.).

25½ M. **Mantua.** — **Hotels** (comp. p. xx): *Aquila d'Oro (Pl. a; B, 3), Corso Umberto Primo, with frequented restaurant, R. 2-2½, omn. ½ fr.; Scnoner (Pl. b; B, 3), Via della Posta, with trattoria, R. 2, omn. ¾ fr. — Mosquitoes abound in summer (comp. p. xiii).

Chief Attractions (½ day): *Sant' Andrea*, *Cathedral*, *Reggia*, *Palazzo del Te*. The hurried traveller should take a cab at the station (1 hr 1½ fr., each ½ hr. more 50 c.) and drive straight to the Palazzo del Te, which may be seen in ½ hr., and then to the Piazza delle Erbe or the Piazza Sordello.

Mantua (65 ft.), Ital. *Mántova*, a provincial capital with 30,127 inhab., formerly a strong fortress, is bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore*, and on the S.W. by marshy land.

In antiquity the town is mentioned as the home of *Virgil*, but it was not until the middle ages that it began to achieve importance. The reigning house, after the 14th cent., was that of the *Gonzagas*, under whose fostering care science and the arts flourished. The great painter *Andrea Mantegna* (p. 63) entered the service of Lodovico III. in 1463. *Isabella d'Este* (1474-1539), the beautiful and accomplished wife of *Giovanni Francesco III.*, carried on a lively correspondence with the most eminent men of her time. *Giulio Romano* (1492-1546), Raphael's most distinguished pupil, found in Mantua a second home.

The Corso Vitt. Emanuele and the Corso Umberto Primo lead from the station (Pl. A, 3) to the Piazza delle Erbe (Pl. C, 3) and to the most important of the Mantua churches, *viz.* —

Sant' Andrea (Pl. C, 3; always open), begun in 1472-94 from the plans of the Florentine architect *Leon Batt. Alberti*, and subsequently much altered. The white marble façade, with its spacious portico, is conceived in the style of a classic temple; adjoining it is a Gothic tower of red brick with an elegant octagonal superstructure (1414).

Interior. 1st chapel on the left: Tomb of Andrea Mantegna (see above), with his bust in bronze by *Giammarco Cavalli* (?), and three pictures of the school of *Mantegna*. 5th chapel on the right: Sarcophagus of Longinus, with the inscription: 'Longini ejus, qui latus Christi percussit, ossa'. The frescoes, painted from drawings by *Giulio Romano*, represent the Crucifixion and the Finding of the Sacred Blood. — The left transept contains the tomb of Pietro Strozzi (d. 1529), by *Giulio Romano*.

Farther on, beyond the small Piazza Broletto (Pl. C, 3), is the Piazza Sordello (Pl. C, D, 2), on the left side of which rise two battlemented Gothic palaces: the *Pal. Cadenazzi* (12-13th cent.), with a tower *(Torre della Gabbia)* 180 ft. high, and the *Pal. Castiglioni* (13th cent.). In the N.E. angle of the piazza are the *Cathedral of San Pietro*, the interior of which was skilfully remodelled by Giulio Romano, and the spacious —

Reggia or *Corte Reale* (Pl. D, 2), the palace of the Gonzagas, now for the most part untenanted (custodian under the second large archway on the left; fee 1 fr.). The original splendour of the place is still represented in the apartments of Isabella d'Este *(Appartemento del Paradiso)* and the series of rooms (*Sala dei Marmi*, etc.), beautifully decorated by *Giulio Romano* and his pupils in 1525-31. — The palace is adjoined on the N.E. by the ancient Castello di Corte (Pl. D, 2), which now contains the *Archivio Notarile* and the *Archivio di Stato*. Is the former (open 9-4, Sun. & holidays 9-12) is the Camera degli Sposi, adorned with *Frescoes by *Mantegna* (1474): Lodovico III., with his wife Barbara; Meeting of Lodovico with his son; Cardinal Francesco, etc.

The vaulted passage on the S.E. side of the Piazza Broletto (p. 59) leads to the Piazza Dante Alighieri (Pl. C, D, 3), with a statue of the poet. To the right is the *Palazzo degli Studi* (Pl. C, 3), in which is the *Museo Civico*, containing an excellent collection of antique sculpture (fee $^1/_2$-1 fr.).

To the S. of the town, outside the *Porta Pusterla*, rises the *Palazzo del Te (Pl. A, B, 5), built as a country-seat for the Gonzagas in 1525-35 by *Giulio Romano*, who also designed the mural paintings and fine grotesques in the interior, executed by *Franc. Primaticcio* and others. The two principal rooms (Nos. 2 & 4) are best seen by morning-light. The building is the property of the town, and part of it is let; the present entrance is on the N. side (visitors ring at the gate; fee 1 fr.).

The *House of Giulio Romano* (Pl. B, 4) and the *Palazzo di Giustizia*, built by him, are in the Via Carlo Poma.

From Mantua to *Pavia* viâ *Cremona*, see pp. 36, 47; to *Padua* viâ *Monselice*, see p. 96.

The Railway to Modena crosses the *Po* at (32$^1/_2$ M.) *Borgoforte*. — 37$^1/_2$ M. *Suzzara*, the junction for Parma (p. 95); 42$^1/_2$ M. *Gonzaga-Reggiolo*. — 54$^1/_2$ M. *Carpi* (100 ft; pop. 6000), with an old château belonging to the Pio family. — 58 M. *Soliera;* 61 M. *Villanova*. — 64 M. *Modena*, see p. 95.

12. From Verona to Venice viâ Vicenza and Padua.

72 M. Railway in 2-4 hrs. (fares 13 fr. 35, 9 fr. 35, 6 fr. 5 c.; express 14 fr. 70, 10 fr. 30 c.). Best views generally to the left. — The *'train de luxe'* between Cannes and Vienna (see p. 66) is available on this section (1$^3/_4$ hr.) for through-travellers only between Milan and Venice.

Verona (Porto Vescovo), see p. 54. — The line traverses a fertile district, planted with vines, mulberry-trees, and maize, and intersected with irrigation-trenches. — 4 M. *San Martino Buonalbergo* (145 ft.), with the *Villa Musella*, amidst cypresses. — 7$^1/_2$ M.

Geograph. Anstalt von Wagner & Debes, Leipzig

Caldiéro, with mineral springs. — *Soave*, on the hill-slope to the left, presents a good type of a mediæval fortified town.

12½ M. *San Bonifacio* (110 ft.). *Arcŏle*, 3½ M. to the S., was the scene of the battles of 15-17th Nov., 1796, between the Austrians under Alvinczy and the French under Bonaparte, Massèna, Augereau, and Lannes.

16 M. *Lonigo*. The village lies 4½ M. to the S.E., at the N. base of the volcanic *Monti Bérici*. — 20 M. *Montebello Vicentino*, with a handsome château. Beautiful view towards the mountains (left); on a hill, the ruined castle of *Montecchio*.

30 M. **Vicenza.** — **Hotels.** Albergo Roma (Pl. a; B, 3), Corso Principe Umberto, near the Porta Castello, with trattoria, R. 3, omn. ½ fr.; Tre Garofani (Pl. C, B, 2), in the narrow Contrada delle Due Rode, plain but good. — Cafés: *Garibaldi*, Piazza de' Signori, *Nazionale*, in the Corso, both plain. — Cabs. Between the station and the town ¾ (at night 1) fr., per hr. 1½, each hr. more 1¼ fr.; trunk 25 c.

Principal Attractions (½ day): *Piazza de' Signori; Teatro Olimpico;* the palaces in the *Contrada Zanella* and the *Contrada Porti; Rotonda.*

Vicenza (130 ft.), the *Vicetia* of antiquity, a provincial capital with 24,312 inhab., is prettily situated at the W. base of the *Monti Berici*, on both sides of the *Bacchiglione*. It gave birth to *Andrea Palladio* (1518-80), the last great architect of the Renaissance, the chief sphere of whose operations was his native town.

The entrance to the town is through the W. gate, the *Porta del Castello* (Pl. B, 3). To the right, on the S. side of the narrow Piazza del Castello, lies the *Palazzo Giulio Porto*, formerly called the *Casa del Diavolo*, a large unfinished palace by Palladio. We follow the long Corso Principe Umberto, with its many palaces, and, turning to the right through the Contrada Cavour, reach the handsome —

Piazza de' Signori (Pl. C, 2, 3), with two columns of the Venetian period. Here rises the *Basilica Palladiana, with its grand colonnades in two stories surrounding the *Palazzo della Ragione* (law-courts), an earlier building in the pointed style. These colonnades, begun in 1549, are among Palladio's earliest works. The slender red brick tower is 265 ft. in height. — Opposite the Basilica is the unfinished *Loggia del Capitanio*, also by Palladio (1571), with superabundant plastic embellishments. It now belongs to the Municipio. — A marble *Statue of Palladio*, by Gajassi (1859), stands on the S.W. side of the Basilica.

Returning to the Corso, we notice on the left, beyond the Contrada Zanella (p. 62), the *Palazzo Da Schio* (Gothic, with early-Renaissance portal), and, at the end of the street, the so-called *Casa di Palladio* (1566).

In the Piazza Vittorio Emanuele, on the right, is the Museo Civico (Pl. C, 2), formerly the *Pal. Chiericati*, another of Palladio's works (open daily 11-2 free; 9-11 and 2-4, fee ½-1 fr.). The picture-

gallery on the upper floor contains a few Venetian paintings and one by *Van Dyck* (No. 6. The four ages; in the first room to the left), but it is principally interesting for the works of the Vicenza School (Room IV), of which *Bart. Montagna* (ca. 1450-1523) and *Giov. Buonconsiglio,* surnamed *Marescalco* (d. 1530), are the chief representatives.

In the vicinity is the *Teatro Olimpico (Pl. C, 2; custodian to the left, behind the theatre, Contrada Teatro Olimpico No. 987; fee $^1/_2$ fr.), begun by *Palladio* in 1579 and completed after his death by *Vinc. Scamozzi* in 1584. The auditorium rises in thirteen semi-oval tiers, while the orchestra and the stage, with its illusory perspective, lie 5 ft. below the level of the seats.

The quarter to the N. of the Corso contains the most interesting churches and palaces. Near the E. end of the Corso the Contrada di Santa Corona leads to the church of Santa Corona (Pl. C, 2), a Gothic brick edifice, with a plain façade. Over the 5th altar on the left, Baptism of Christ, a late work by *Giov. Bellini,* in a fine frame. — To the W., through the Contrada Santo Stefano, we reach Santo Stefano (Pl. C, 2), in the left transept of which is a *Madonna with St. Lucia and St. George, by *Palma Vecchio.*

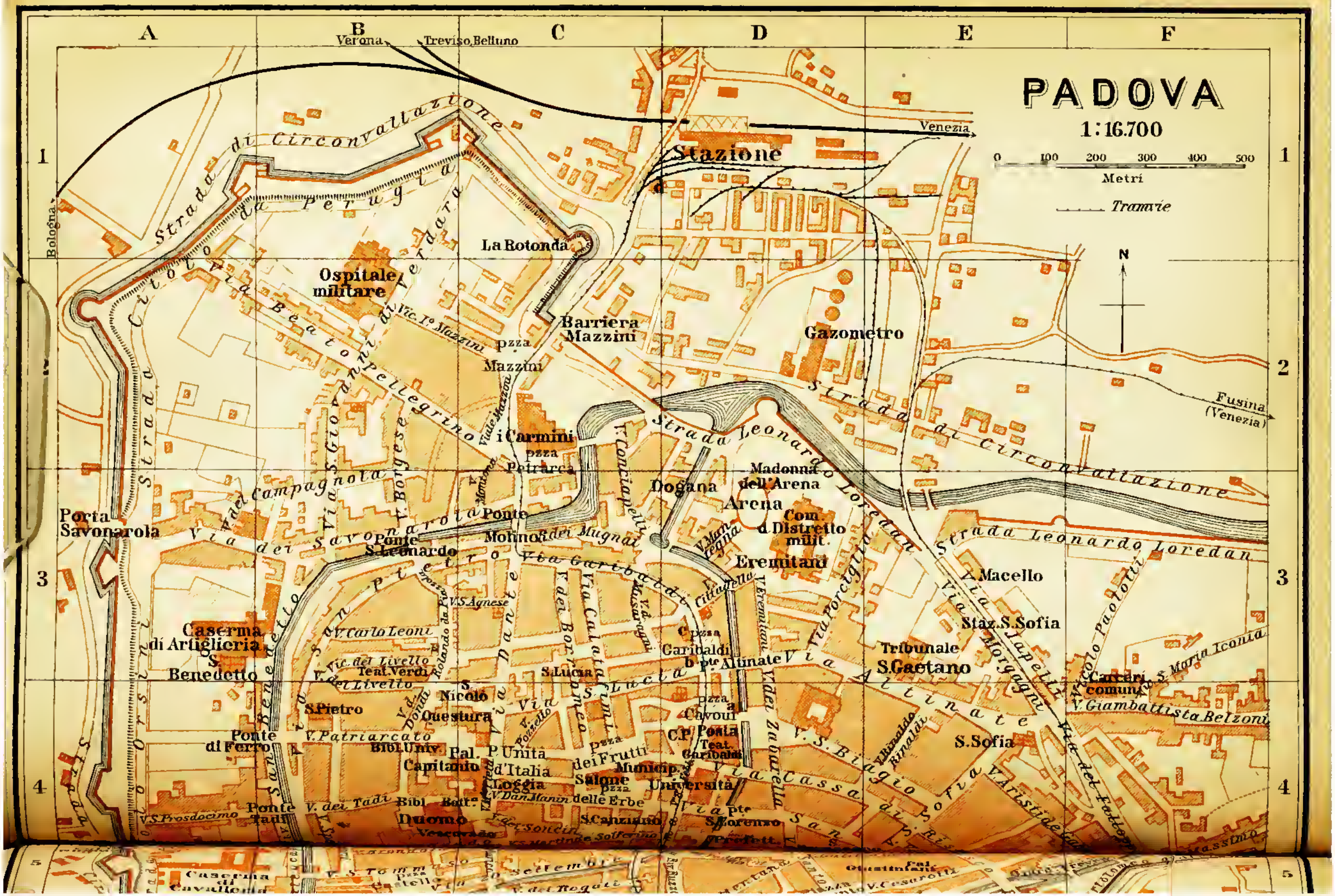
Opposite, to the left, in the Contrada Giacomo Zanella, is the unfinished *Palazzo Thiene* (now the *Banca Popolare*), the front designed by Palladio (1556), the back part facing the Contrada Porti being an early-Renaissance structure. — The Contrada Porti also contains the richly ornamented *Palazzo Porto-Barbarano* (Pl. B, C, 2), by Palladio (1570). — We now follow the Contrada di Riale to the W. to the Contrada San Lorenzo; in the S. portion of the latter, known as the Contrada Pozzo Rosso, rises (left) the *Palazzo Valmarana* (Pl. B, 2), by Palladio (1566).

The pilgrimage-church of the Madonna del Monte (Pl. C, 6), on the Monte Berico, is reached either through the Porta San Giuseppe (Pl. C, 3), or by turning to the right from the station, past the *Villa Arrigoni* (Pl. C, 4). — From the cross-roads a little below this church a road leads to the E. to the *Rotonda (now the *Villa Zamini*), built by *Palladio,* at the E. base of the Monte Berico ($1^1/_2$ M. from the town; comp. Pl. D, 5). Visitors are generally admitted (except on Sun.) by the door of the farm, to the right of the main entrance (knock; fee $^1/_2$ fr.).

A branch-line connects Vicenza with *Treviso* (p. 68; $37^1/_2$ M., in 2 hrs.).

Between Vicenza and Padua lie (35 M.) *Lerino* and (40 M.) *Poiana di Granfion.* To the S. are the Euganean Hills (p. 96).

$48^1/_2$ M. **Padua.** — **Hotels.** Grand Hôtel Savoie e Croce d'Oro (Pl. a; D, 4), Piazza Cavour, R. 3-$4^1/_2$, omn. $^3/_4$-1 fr., with restaurant, variously spoken of; Alb. Fanti Stella d'Oro (Pl. b; D, 3), Piazza Garibaldi, with restaurant, R. $2^1/_2$-4, omn. 1 fr., well spoken of. — Alb. e Trattoria al Paradiso (Pl. e.; D, 3), Piazza Garibaldi, R. $^1/_2$-$2^1/_2$ fr.,


PADOVA
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0 100 200 300 400 500
Metri
Tramvie
N
A
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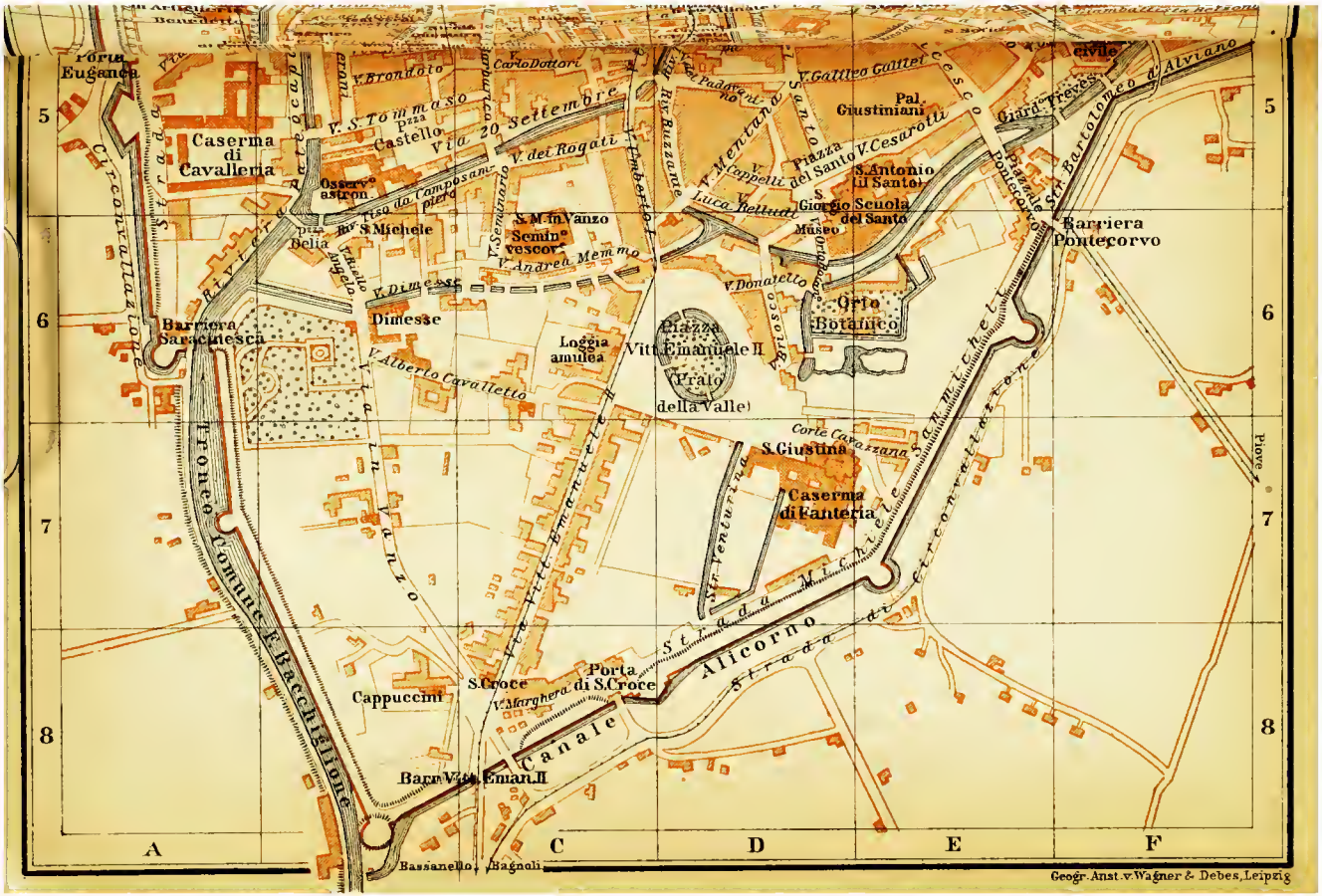
Verona
Treviso, Belluno
Venezia
Bologna
Fusina (Venezia)
Stazione
Strada di Circonvallazione
Strada da Perugia
Via Beato Pellegrino
Via di Verdara
La Rotonda
Ospitale militare
Barriera Mazzini
pzza Mazzini
Gazometro
i Carmini
pzza Petrarca
Viale Mazzini
V. Conciapelli
Strada Leonardo Loredan
Madonna dell'Arena
Arena
Dogana
Com. d. Distretto milit.
Eremitani
Porta Savonarola
Via dei Savonarola
V. del Campagnola
Via S. Giovanni
V. Borgese
Ponte Molino
Ponte S. Leonardo
V. dei Mugnai
Via Garibaldi
Macello
Staz. S. Sofia
Via Morgagni
Via Japelli
Vicolo Paolotti
Tribunale
S. Gaetano
Via Altinate
Carceri comunali
V. Giambattista Belzoni
S. Sofia
V. S. Biagio
Via Cassa di Risparmio
V. Aristide
Via del Falloppio
Caserma di Artiglieria
S. Benedetto
S. Pietro
V. Patriarcato
Ponte di Ferro
Ponte Tadi
V. dei Tadi
Duomo
Vescovado
Bibl. Univ.
Pal. Capitanio
P. Unità d'Italia
Loggia
Salone
Municip.
Università
S. Canziano
S. Lorenzo
Prefett.
V. S. Prosdocimo
Caserma di Cavalleria
V. dei Rogati
S. Nicolò
Questura
S. Lucia
Via Calatafimi
V. dei Borromeo
C. P. Posta
Teat. Garibaldi
pzza Cavour
pzza Garibaldi
V. Eremitani
V. dei Zabarella
V. Porciglia
V. Carlo Leoni
Teat. Verdi
V. del Livello
Via Dante
Via S. Lucia
pzza dei Frutti
pzza delle Erbe
V. Dan. Manin



Porta Euganea
Caserma di Cavalleria
Circonvallazione
Strada Pateocapi
Riviera Pateocapi
V. Brondolo
V. S. Tommaso
Pzza Castello
Via 20 Settembre
Carlo Dottori
V. dei Rogati
Osserv.o astron.
Tiso da Camposampiero
Pzza Delia
Riv. S. Michele
V. Seminario
S. M. in Vanzo
Semin.o vescov.
V. Andrea Memmo
V. Dimesse
Dimesse
Barriera Saracinesca
V. Alberto Cavalletto
Via in Vanzo
Loggia amulea
Piazza Vitt. Emanuele II
(Prato della Valle)
Via Vitt. Emanuele II
Tronco Comune F. Bacchiglione
Cappuccini
S. Croce
V. Marghera
Porta di S. Croce
Canale Alicorno
Strada di Circonvallazione
Strada Michele Sanmichel
Barr. Vitt. Eman. II
Bassanello
Bagnoli
Riv. Buzzante
V. Umberto I
V. Mentana
V. Cappelli
V. Luca Belludi
Piazza del Santo
V. Cesarotti
S. Antonio (il Santo)
S. Giorgio
Scuola del Santo
Museo
V. Donatello
Orto Botanico
V. Briosco
Corte Cavazzana
S. Giustina
Caserma di Fanteria
Str. Venturina
V. Galileo Galilei
Pal. Giustiniani
Giard.o Treves
Piazzale Pontecorvo
Str. Bartolomeo d'Alviano
Barriera Pontecorvo
Piove
A
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D
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8
Geogr. Anst. v. Wagner & Debes, Leipzig

plain but good; Alb.-Ristorante alla Stazione (Pl. d; C, D, 1), 2 min. from the principal station, R. 2 fr., unpretending.

Café. **Pedrocchi* (Pl. C. P; D, 4), near the Piazza Cavour, an imposing edifice with marble columns. — **Restaurants** at the hotels; also, *Storione*, Via San Canziano, near the Via Otto Febbraio (rooms to let); *La Rotonda* (Pl. C, 1), open-air restaurant with a summer-theatre (50 c.), on the bastion beside the Barriera Mazzini.

Cabs. '*Broughams*' with one horse, to or from the station 1 fr., luggage 40 c., 1 hr. 1½ fr., each additional hour 1 fr.; drive in the town 50 c., at night 25 c. more. — **Tramway** (10 c.) from the main station through the principal streets to Bassanello (comp. Pl. C, 8).

Post & Telegraph Office (Pl. D, 4) near the Piazza Cavour, opposite Pedrocchi's.

Chief Attractions (1 day). Morning: *Piazza dei Frutti* and *Piazza delle Erbe*, with the *Salone; Piazza del Santo*, with the church of *Sant' Antonio* and the *Scuola del Santo; Santa Giustina*. — Afternoon: *Madonna dell' Arena; Eremitani*.

Padua (40 ft.), Ital *Padova*, Lat. *Patavium*, the capital of a province, with 48,950 inhab., is traversed by several arms of the *Bacchiglione*. The narrow streets are generally flanked with low '*Portici*' or arcades. The celebrated university was founded in 1222, and enlarged by Emp. Frederick II. in 1238. The great painter *Andrea Mantegna* (1431-1506), who was born at Vicenza, was actively engaged here before settling in Mantua (p. 59). Before him *Giotto* and *Donatello* worked here.

From the station (Pl. D, 1; ¼ M. from the town) we proceed viâ the Piazza Mazzini (Pl. C, 2), with a bronze statue of *Mazzini* (1903), to the Piazza Petrarca (Pl. C, 2), in which are a monument to *Petrarch* and the *Church of i Carmini*.

The Via Dante leads from the Ponte Molino (Pl. C, 3) to the Piazza dell' Unità d'Italia (p. 64). We follow the tramway to the left through the Via Garibaldi, whence the Via Giov. Cittadella diverges to the Madonna dell' Arena and to the Eremitani (p. 65), and reach the Piazza Garibaldi (Pl. D, 3) and the Piazza Cavour (Pl. D, 4), which, with the adjoining *Via Otto Febbraio* (Pl. D, 4), now form the chief centre of life and business.

In the Via Otto Febbraio, to the left, rises the University (Pl. D, 4), generally called '*Il Bo*', after the earlier building which stood near a tavern with the sign of the ox. In the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, and on the groundfloor and first floor, are numerous names and armorial bearings of distinguished '*cives academici*'.

Two streets on the opposite side lead to the W. to the Piazza dei Frutti and the Piazza delle Erbe (Pl. C, 4). In the N. E. corner of the latter is the *Palazzo del Municipio* (16th cent.). — Between the two piazzas stands the Salone or *Palazzo della Ragione*, a '*Juris Basilica*' erected in 1172-1219 (entrance from the Via del Municipio, by the iron gate to the left; fee ½ fr.).

The Great Hall, with vaulted wooden ceiling (91 yds. in length, 30 yds. in breadth, and 95 ft. in height) contains two colossal Egyptian

statues and a wooden model of *Donatello's* horse for the equestrian statue of Gattamelata (copied from the ancient horses of St. Mark's at Venice, p. 76). Upwards of 300 allegorical frescoes (15th cent.) adorn the walls.

In the adjacent Piazza dell' Unità d'Italia (Pl. C, 4), to the left, is the *Loggia del Consiglio*, a fine early-Renaissance work; it contains a statue of Victor Emmanuel II. In front stands an ancient column with the Lion of St. Mark (p. 55).

A few paces to the S.W. stands the Cathedral (Pl. B, 4), a building of the late-Renaissance (1551-77), with an unfinished façade. Adjoining it on the right is the *Baptistery*, a graceful brick edifice of the 12th century.

From the Via Otto Febbraio (p. 63) a side-street on the S. side of the university leads to the Ponte San Lorenzo (Pl. D, 4). No. 3359 in this street is *Dante's House* (1306). — A few paces farther on (finger-post, 'Al Santo') is the Via del Santo, leading to the right to the (6 min.) Piazza del Santo (Pl. D, 5).

Sant' Antonio (Pl. D, E, 5), the basilica of St. Anthony of Padua (d. 1231), popularly known as *'Il Santo'*, is a huge, ungainly structure, begun in 1232 and completed in 1424.

Right Aisle. 1st chapel: on the left, the sarcophagus of General Gattamelata (see below). — Right Transept. Cappella San Felice, with frescoes by the Veronese artists *Altichieri* and *Jac. d'Avanzo* (1376). — Left Transept. Cappella del Santo, with walls embellished with nine high reliefs (16th cent.) representing scenes from the life of St. Anthony, by *Jac. Sansovino*, *Antonio* and *Tullio Lombardo*, etc. The bones of the saint repose beneath the altar, which is adorned with many votive tablets. — The Choir contains twelve bronze reliefs of subjects taken from the Old Testament, by *Bart. Bellano*, a pupil of Donatello, and *Riccio*. The high-altar, executed by *Donatello* in 1446-50, was restored in 1895, and adorned with Donatello's original *Sculptures (Angelic musicians, Entombment of Christ, Miracles of St. Anthony, etc.). Beside it is a bronze *Candelabrum by *Riccio* (1516). — In the Ambulatory are six national chapels, recently repainted. — The Sanctuary, a later addition to the church, contains some admirable *Goldsmith's Work* (adm. $3^1/_2$ fr.).

The Cloisters, entered from the S. side, contain many ancient tombstones.

In front of the church stands the equestrian *Statue of Gattamelata (*Erasmo da Narni;* d. 1443), general of the army of the Republic of Venice in 1438-41, by *Donatello*, the first great monument cast in bronze in Italy since antiquity, completed in 1453.

The *Scuola del Santo* (Pl. D, 5), on the S. side of the piazza, contains seventeen frescoes (mostly repainted) from the life of St. Anthony, of which three are by Titian (1511). Catalogue provided. The adjoining *Cappella San Giorgio* is adorned with frescoes by Altichieri and Jac. d'Avanzo (see above).

To the right of the Scuola del Santo is the *Museo Civico*, containing the municipal library, the archives, and a picture-gallery (open 9-4, adm. 1 fr.; Sun. & holidays 9-1, free).

A little to the S. of the Piazza del Santo, at the end of the Via Orto Botanico, lies the Botanic Garden (Pl. D, E, 6), founded in 1545, with the famous *Palma di Goethe (Chamaerops humilis)*, planted about 1580 and described by Goethe in 1786, and other venerable trees.

To the S. W. of the Piazza del Santo is the Piazza Vittorio Emanuele Secondo (Pl. C, D, 6), formerly the *Prato della Valle.* In the centre is a shady promenade adorned with 82 statues of illustrious men. On the W. side of the piazza is the *Loggia Amulea*, a modern Gothic structure, used by the judges at the local horse-races.

The S.E. corner of the piazza is occupied by the imposing church of Santa Giustina (Pl. D, 7), erected in the Renaissance style in 1501-32. The high-altar-piece is by *Paolo Veronese:* *Martyrdom of St. Justina. The beautifully carved choir-stalls were designed by *Dom. Campagnola* (1560).

In the quiet Piazza Eremitani, to the N.E. of the town, is an isolated group of buildings consisting of the Eremitani and the Madonna dell' Arena. The Eremitani (Pl. D, 3), an old Augustine church with painted wooden vaulting, dates from the 13th century.

The Cappella Santi Jacopo e Cristóforo, which adjoins the right transept, contains celebrated *Frescoes by pupils of *Squarcione.* The paintings on the left wall (scenes from the life of St. James) are by *Mantegna* (1453 et seq.). The lower pictures on the right wall (Execution and Burial of St. Christopher), added by Mantegna at a later date, are sadly injured.

At the N. end of the piazza is the entrance (a battlemented iron gate; if closed ring; adm. 9-4, 1 fr.; Sun. & holidays 9-2, 20 c.) to the Madonna dell' Arena (Pl. D, 3), a chapel erected in 1303, and situated in an oval garden which shows the outline of an ancient amphitheatre.

The ceiling and walls of the chapel are covered with a series of *Frescoes by *Giotto* (ca. 1306), most of them well-preserved (restored by Botti). Best seen by morning-light. The uppermost row (beginning to the right of the choir-arch) illustrates events in the life of the Virgin prior to the birth of Christ. The second row covers the period from the Annunciation to the Expulsion of the money-changers from the temple. The third row is principally concerned with the Passion. The lowest row, painted in grisaille, consists of allegorical figures of the Virtues and Vices. Above the choir-arch is depicted God the Father, with angels, and on the entrance wall, the Last Judgment.

From Padua a branch-line runs to (30 M.) *Bassano*, in $1^3/_4$ hr. — To *Bologna*, see p. 96.

Resuming our railway-journey, we have a view of the Venetian Alps in the distance to the left. At (52 M.) *Ponte di Brenta* we cross the *Brenta.* — $59^1/_2$ M. *Dolo* (26 ft.). — Near (61 M.) *Marano* a canalised arm of the Brenta is crossed.

67 M. **Mestre** (13 ft.; *Rail. Restaurant*), the junction for the lines viâ Treviso and Udine to Pontebba and Vienna (R. 13) and to Gorizia and Trieste, and for the line viâ Portogruaro and Monfalcone to Trieste. — Venice, rising from the sea, now comes into view. The train passes *Fort Malghera,* on the left, and reaches the bridge (222 arches of 30 ft. span; length $2^1/_3$ M.), by which the train crosses the *Lagune* in 8 minutes.

72 M. *Venice,* see p. 69.

13. From Vienna to Venice viâ Pontebba.

401 M. Austrian South Railway to *Bruck;* Austrian State Railway thence to *Pontafel;* Italian Railway *(Rete Adriatica)* thence to *Venice.* 'Train de luxe' (Vienna-Cannes; first-class carriages only, at special rate) daily in winter in 14 hrs.; express train in 15¼ hrs. (fares 71 fr. 15, 50 fr. 35 c.); ordinary train 25¾ hrs.

The express trains take 1½ hr. from Vienna to (47 M.) *Gloggnitz* viâ *Baden* and *Wiener-Neustadt.* — At Gloggnitz (1450 ft.) begins the Semmering Railway (best views on the left). In the valley flows the green *Schwarza.* On the left is the three-peaked *Sonnwendstein;* to the right, in the background, the *Raxalp.* — At (51 M.) *Payerbach* (1605 ft.) the train crosses the *Valley of Reichenau* by a viaduct 80 ft. high, and ascends rapidly on the S. slope of the valley (gradient 1 : 40) to (60½ M.) *Klamm* (2290 ft.), with a half-ruined castle of Prince Liechtenstein, on a rocky pinnacle. Far below runs the old Semmering road. The train now skirts the *Weinzettelwand* by a long gallery and reaches (65 M.) *Breitenstein* (2595 ft.). The ravines of the *Kalte Rinne* and the *Untere Adlitzgraben* are crossed by lofty viaducts, between which the line ascends in curves.

Beyond (69½ M.) **Semmering** (2935 ft.) the train passes from Anstria into Styria by means of the *Semmering Tunnel,* nearly 1 M. long. It then descends the valley of the *Froeschnitz* to (81 M.) *Mürzzuschlag* (2205 ft.), beyond which it follows the picturesque valley of the *Mürz,* passing numerous iron-works. — 91 M. *Mitterdorf.* On the right, near *Wartberg,* rises the ruin of *Lichtenegg.* The train makes a wide sweep round the *Wartberg-Kogel,* crossing the Mürz twice, and reaches (95½ M.) *Kindberg,* with a castle of Count Attems. — 104 M. *Kapfenberg.*

107 M. **Bruck an der Mur** (1600 ft.), a small town at the confluence of the Mürz and the *Mur,* is the junction of the line to *Gratz* and *Trieste* (see *Baedeker's Austria*). On a rocky hill is the ruined castle of *Landskron.*

The Staatsbahn, which we now follow, crosses the Mur, and ascends the narrow valley of that river. 117 M. *Leoben* (1745 ft.), the most important town of Upper Styria (7000 inhab.). The train describes a circuit round the town and stops at the (118 M.) *Staatsbahnhof,* to the S. of the suburb of *Waasen.*

125½ M. *Sankt Michael* (1955 ft.; *Rail. Restaurant), at the mouth of the *Liesing-Tal,* is the junction for the line to Selztal. — 139½ M. *Knittelfeld* (2115 ft.). — 144 M. *Zeltweg* (2200 ft.). — 149½ M. *Judenburg* (2380 ft.), an old town, with extensive foundries. — 160 M. *Unzmarkt.* On the right rises the ruin of *Frauenburg.* Beyond (164½ M.) *Scheifling,* the train quits the Mur and ascends to (169½ M.) *St. Lambrecht* (2915 ft.), on the watershed between

the Mur and the Drave. It then descends the valley of the *Olsa*, passing (173 M.) *Neumarkt* and (178 M.) *Einöd*. On a hill to the right is the castle of *Dürnstein*, the traditional prison of Richard Coeur-de-Lion.

182½ M. *Friesach* (2090 ft.), an ancient town on the *Metnitz*, commanded by four ruined castles. — 185½ M. *Hirt*. The train now enters the *Krappfeld*, the fertile plain of the *Gurk;* to the E. is the *Sau-Alpe*, to the S. rise the *Karawanken* and the *Terglou*. — 197 M. *Launsdorf*. The most interesting of the numerous castles of the Carinthian nobles in this district is *Hoch-Osterwitz*, 2 M. to the S.W., on a rock 590 ft. high.

From (202½ M.) *Glandorf* (1540 ft.) a branch-line diverges to Klagenfurt. — 203 M. *St. Veit an der Glan* was the capital of Carinthia down to 1519. — The line continues to ascend the marshy valley of the Glan. 208½ M. *Feistritz-Pulst*. To the right is the ruin of *Liebenfels;* to the left those of *Karlsberg* and (farther on) *Hardegg*. — 211 M. *Glanegg*, with an old castle. Beyond (217½ M.) *Feldkirchen* we skirt a wide moor and at (223½ M.) *Steindorf* we approach the *Ossiacher See* (1600 ft.). — 225 M. *Ossiach*. — 229 M. *Sattendorf*, opposite (steam-launch) the health-resort of *Annenheim*. At the S.W. end of the lake on a hill to the left is the ruin of *Landskron*.

234 M. **Villach** (1665 ft.; **Rail. Restaurant*), an old town with 7700 inhab., the junction of the lines to Marburg and Franzensfeste, is situated at the base of the *Dobratsch* (7110 ft.).

The train crosses the *Drave* and the *Gail*. 239½ M. *Fürnitz;* 247 M. *Thörl-Maglern*. The line then runs along the left side of the *Gailitz Valley*.

251 M. *Tarvis* (2405 ft.), where the railway from Laibach joins ours on the left, the chief place in the *Canal Valley*, is beautifully situated.

The line gradually ascends. To the left rises the *Luschariberg* (5880 ft.), and behind us is the *Manhart* (8785 ft.). — 256 M. *Saifnitz* (2615 ft.), on the watershed between the Black Sea and the Adriatic. The train then descends along the *Fella*, crossing it near a picturesque fort. Beyond (262½ M.) *Malborghet* the train traverses a rocky ravine, at the end of which lies (266 M.) *Lusnitz*.

272 M. **Pontafel** (1875 ft.; *Railway Restaurant*), the Austrian frontier and customs station, is separated by the rushing *Pontebbana* from (273½ M.) **Pontebba**, the first village in Italy, with the Italian custom-house *(dogana)*.

The next part of the railway, as far as Chiusaforte, descending the wild ravine of the Fella *(Valle del Ferro)*, traverses an almost continuous series of cuttings, tunnels, bridges, and viaducts. The Fella is crossed by an iron bridge, 130 ft. high. — 280 M. *Dogna*

(1510 ft.); in the background, to the E., rises the *Montasio* or *Bramkofel* (9035 ft.). We recross the river. — 281 M. *Chiusaforte* (1285 ft.), at the entrance of the picturesque *Raccolana Valley*. — At (286 M.) *Resiutta* (1035 ft.) the train crosses the *Resia*. — Below (288 M.) *Moggio* the valley of the Fella expands. The bottom of the valley is covered with rubble. A little below (291½ M.) *Stazione per la Carnia* (855 ft.) the Fella flows into the *Tagliamento*.

294 M. *Venzone* (750 ft.). The train traverses the marshy *Rughi Bianchi* by an imposing viaduct, ½ M. in length, and then quits the basin of the Tagliamento. — 298 M. *Gemona-Ospedaletto*.

316 M. **Udine** (350 ft.; *Rail. Restaurant; Italia; Croce di Malta;* Italian custom-house for travellers coming from Austria viâ Gorizia), the ancient *Utina*, is a town of 23,257 inhabitants. In the 13th cent. it was the capital of Friuli, and is now that of the province of Udine. The principal buildings are the *Cathedral*, with a hexagonal campanile, and the *Archiepiscopal Palace*, containing fine frescoes by Giov. da Udine (1487-1564; see p. 292) and G. B. Tiepolo. In the Palazzo Bartolini is the *Museo Civico*, with collections of antiquities and paintings. Udine also possesses numerous palaces of the Friulian noblesse. The tower of the *Castello* (now barracks), which stands on an eminence, supposed to have been thrown up by Attila, in the centre of the town, commands an extensive view (watchman 20-25 c.).

From Udine to Trieste, see *Baedeker's Austria*.

322 M. *Pasian Schiavonesco*. To the left is *Campoformio*, which gave its name to the peace concluded between Francc and Austria in 1797, putting an end to the Republic of Venice.

Beyond (331 M.) *Codroipo* we cross the broad boulder-strewn bed of the *Tagliamento* by a bridge ½ M. in length, and reach (338 M.) *Casarsa*. — 347 M. *Pordenone* (100 ft.), the birthplace of the painter *Giov. Ant. de Sacchis da Pordenone* (1483-1539). — 355 M. *Sacile*, a town on the *Livenza*.

366 M. *Conegliano* (230 ft.), the birthplace of the painter *Cima da Conegliano* (d. 1517), with an extensive castle on an eminence. — 372 M. *Susegana*. We cross the *Piave*. On the right is the lofty chain of the Friulian Mts., which continues in sight as far as (375 M.) *Sprcsiano*.

382½ M. **Treviso** (33 ft.; *Stella d'Oro*), a provincial capital with 16,933 inhab., the junction for branch-lines to Vicenza and Belluno, is the birthplace of the painters *Lorenzo Lotto* (1480-1556) and *Paris Bordone* (1500-71). The *Cathedral (San Pietro)* contains an Annunciation by Titian (to the right of the choir), and several of the other churches also possess noteworthy paintings.

395½ M. *Mestre* (13 ft.) is the junction for the lines from Trieste and Portogruaro and from Padua (p. 65). — 401 M. *Venice*.

VENEZIA
1: 12.500
Metri
LAGUNE VENETE
1: 340.100
Chilometri
MARE ADRIATICO
Laguna Viva
Laguna Morta
Ponte sulla Laguna
Stazione della Strada Ferrata
Stazione Marittima
BACINO DELLA STAZIONE MARITTIMA
EX CAMPO DI MARTE
CAN. DI FUSINA
CANAL GRANDE
CANAL DELLA GIUDECCA
CANALE DI S. MARCO
ARSENALE
Darsena Grde
Cimitero
Ospedale Civile
Ospedale Umberto I
Madonna dell'Orto
Sacca della Misericordia
Archivio Centrale
Punta della Salute
Punta di Sta Marta
Sacca S. Biagio della Fisola
Sacca S. Biagio
Can. dei Lauraneri
Il Redentore
Le Zittelle
Canale della Grazia
Bacino
ISOLA DI S. GIORGIO MAGGIORE
Giardini Pubblici
Piazza d'Armi
Punta della Motta
Punta di Quintavalle
ISOLA DI S. PIETRO
Can. di S. Pietro
Bacini di Raddobbo
Fondamenta delle Zattere
Fondamenta Nuove
Fusina
Lido
Chioggia
Mestre
Treviso
Udine
Murano
Burano
Torcello
Malamocco
Pellestrina
Porto di Chioggia
CHIOGGIA
Brondolo
Geograph. Anst. v. Wagner & Debes, Leipzig.

14. Venice.†

The **Railway Station** (Pl. C, D, 3; *Restaurant*, déj. 2½, D. 3½ fr., incl. wine) is at the N.W. end of the Canal Grande (the town-office is at Piazza di San Marco 118, N. side). — Gondolas (p. 70; with one rower 1 fr., at night 1 fr. 30 c., with two rowers double fare; each light article of luggage 5 c., heavy box 20 c.) are always in waiting. The small steamers mentioned at p. 71 ply till about midnight (hand-luggage free; trunks or cycles not carried).

Hotels (comp. p. xx). *Hôtel Royal Danieli (Pl. a; H, 5), in the old *Pal. Dandolo*, on the Riva degli Schiavoni (p. 79), near the Palace of the Doges, with post and railway-ticket offices, R. 5½-10, B. 1½, déj. 4, D. 6 fr.; *Hôt. de l'Europe (Pl. b; G, 6), in the *Pal. Giustiniani*, on the Grand Canal, opposite the Dogana del Mare, entr. Calle del Ridotto, R. from 5, B. 1½, déj. 4, D. 6 fr.; *Grand Hôtel (Pl. o; F, 6), in the *Pal. Ferro*, opposite Santa Maria della Salute, B. 1½, déj. 4, D. 5-6 fr.; *Hôtel Britannia (Pl. c; G, 6), in the *Pal. Zucchelli*, opposite S. Maria della Salute, R. from 5, B. 1¾, déj. 3½, D. 5-7 fr., all of the first rank. — Somewhat less expensive: Hôtel d'Italie-Bauer (Pl. h; G, 6), Campo San Moisè, with its S. side facing the Grand Canal, patronized by Germans, R. 3-10, B. 1½, déj. 3, D. 5 fr.; *Hôt. de Rome et Pens. Suisse, on the Grand Canal, opposite S. Maria della Salute, entr. Calle Traghetto (Pl. F, 6), R. from 4, B. 1½, déj. 3, D. 5 fr., patronized by the English; Hôt. d'Angleterre (Pl. k; H, 5), Riva degli Schiavoni 4178, R. from 3, B. 1½, déj. 3, D. 4½-6 fr., incl. wine; Hôtel Luna (Pl. f; G, 6), to the W. of the royal garden, close to the Piazza of St. Mark, R. 4½, B. 1¼, D. 4 fr.; Hôt.-Pens. Beau-Rivage, Riva degli Schiavoni, pens. 9-14 fr.; Bellevue (Pl. d; G, H, 5), Piazza of St. Mark, entr. Calle Larga, R. 3-4, D. 4 fr., English. — *Hôt. Milan & Pens. Anglaise, on the Grand Canal, opposite Santa Maria della Salute, entr. Calle Traghetto; Hôt. Victoria (Pl. g; G, 5), in the *Palazzo Molin*, Ramo dei Fuseri, in the heart of the city, R. from 2, B. 1½, déj. 3, D. 4 fr., incl. wine; San Marco (Pl. e; G, 5), Piazza of St. Mark, hôtel garni, R. 2½-6, B. 1½ fr.; Città di Mónaco (Pl. l; G, 6), Canal Grande, Calle Valleresso, not far from the Piazza of St. Mark, R. 3-4, B. 1¼, déj. 2½, D. 4 fr., variously spoken of; Hôt. Métropole (Pl. m; I, 5), Riva degli Schiavoni 4149 (Pl. n; I, 5), R. 3-4½, B. 1¼, déj. 2, D. 3 fr. — Hôt. Sandwirth (Pl. q; I, 5), Riva degli Schiavoni 4111, R. 2-3 fr., B. 60 c., déj. 2½, D. 3½ fr., incl. wine, plain but good; Hôt.-Restaurant Neumann, San Biagio 2033, Riva degli Schiavoni (Pl. K, 6), R. 2 fr. — Good second-class hotels, in the Italian style, with trattorie: Alb. Cappello Nero, behind the Piazza of St. Mark, entr. Procuratie Vecchie, R. from 2½ fr.; Hôtel Central Vapore (Pl. i; G, 5), Ponte Baratteri S. Marco, near the Merceria ('omnibus-boat' at the station), R. 3 fr.; Cavalletto (Pl. s; G, 5), Ponte Cavalletto, near the Piazza S. Marco, R. from 2 fr. (omnibus-boat); and others.

On the Lido: *Grand Hôtel des Bains, on the sea, 8 min. from the steamboat-pier, with fine garden, R. from 4, B. 1½, déj. 3½-4, D. 5-6 fr.; Gr. Hôt. Lido, with restaurant, R. 2½-4, déj. 2-3, D. 3-4 fr., incl. wine; Hôt.-Pens. all' Ortolanella, déj. 1½, D. 2½ fr.; Alb.-Pens. Laguna, these three at the quay.

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† The main centre is the *Piazza di San Marco* (Pl. G, H, 5), with the *Piazzetta* adjoining it on the S. Every other square or open space is called *Campo*, or, if small, *Campiello*. *Calle* is the ordinary word for a street; *corte* is a short blind alley; *ruga* or *rughetta*, a street with shops; *salizzada*, the chief street of a parish; *fondamenta* or *riva*, a street flanked on one side by a canal. *Rio* is a narrow canal; *rioterrà* is a canal that has been filled up. *Sacca* means an open space (land or water) at the point where a canal enters the lagoon.

Pensions (see p. xx). AURORA (Pl. p; I, 5), Riva degli Schiavoni 4133, R. 2-4, L. 1/2, A. 1/4, B. 1, déj. 2 1/2, D. 3 1/2, pens. 7-10 fr., mostly well spoken of; P. GREGORY, Pal. Barbarigo (p. 85), Grand Canal, 7-9 fr., English; P. INTERNATIONALE, Via Ventidue Marzo 2399, opposite the Hôt. d'Italie, R. 2-4, pens. 6-8 fr.; P. LEWALD, Fondamenta S. Vio 743, near the Academy, 5-8 fr.; P. CENTRALE HERING, S. Luca, Corte dei Risi 4305, P. VIOLIN, Fondamenta della Fenice 2554, both German; CASA FROLLO, Giudecca 50 and Fondameuta delle Zattere 64, pens. (incl. bath) 6-7 fr. (also without board).

From June to Oct. the mosquitoes are very troublesome at Venice. Travellers should then see that their beds are provided with mosquito-curtains *(zanzariere)*. — Comp. p. xxi.

Restaurants (see p. xxi). **Bauer-Grünwald*, Via Ventidue Marzo, by the Hôtel d'Italie (p. 69), with seats outside, much frequented; *Restaurant Quadri*, on the N. side of the Piazza of St. Mark, déj. 2 1/2-4, D. 4-6 fr. — Less pretentious but good, in the Italian style: **Cappello Nero* (p. 69); **Vapore* (p. 69); **Cavalletto* (p. 69), inexpensive; *Città di Firenze*, with bedrooms, Salizzada San Moisè 1346 and Calle del Ridotto 1355, with a small gardeu, well spoken of; *Restaurant Pilsen*, near the N.W. corner of the Piazza San Marco, with a small garden; and others. — *Oysters* should not be eateu at Venice.

Birrerie. *Bauer-Grünwald* (see above); *Restaurant Pilsen* (see above), Munich and Pilsen beer.

Cafés (p. xxii). In the *Piazza of St. Mark*, S. side: *Florian*, the best-known café, uumerous uewspapers; *Café Aurora (Borsa)*. N. side: **Quadri*. After sunset hundreds of chairs and small tables are placed in front of these cafés for the use of customers. — *Café Oriental*, Riva degli Schiavoni, much frequented in the morning, somewhat cheaper. — CONFECTIONER (tea-room): *Lavena*, on the N. side of the Piazza of St. Mark.

The **Gondŏlas** and **Barche** take the place of cabs at Venice. Their principal 'stand' is at the Molo (p. 77; Pl. H, 6). The light Venetian *Gondolas*, with a low hlack cahin *(felze)* and hlack leather seat, hold 4-6 persons. They are painted black in couformity with a law passed in the 15th century. The *Barca* or *Battello* is a larger craft, carrying 8 persons. *'Cavar il felze'* means 'to remove the cabin or covering'.

The TARIFF, which must be shown on demand, applies to the adjoining islands as well as to Venice itself. Gondola for 1-4, or a barca for 1-6 persons, with one rower *('remo')*, for the first hour 1 fr., by night 1 fr. 30 c., for each additional hour 75 c. This rate covers the whole city, including the Giudecca, San Giorgio Maggiore, and San Michele. For trips to the Lido, San Lazzaro, Murano, etc., the charge is 1/2 fr. more for every hour or part of an hour. For a larger number of passengers the charges are one-half higher. For short distances a bargain should be made. *For a second rower double the ordinary fare is charged*, but a bargain may be made. One, however, suffices for trips in the town *('basta uno')*. During public festivities bargaining is necessary. Only gondolas with numbers should be engaged, and the visitor should select one for himself, disregarding all proffers of assistance. The visitor should then indicate what he is willing to pay, e.g. *Santi Giovanni e Paolo mezza lira* (1/2 fr.). If the tariff price is rejected, another boat should be selected. If the gondola is hired hy the hour the passenger shows his watch, saying *'all' ora'*. In addition to the fare a small fee is always expected (for half-day 1/2-1 fr.). If any difficulty arises it is best to apply to a policeman *(Guardia municipale)*. — The *'Rampini'* (hookers), who assist passengers to disembark, expect a gratuity of 2-3 centimes. Care should be taken in embarking and disemharking, especially when the tide is low and the slimy lower steps are exposed.

FERRIES *(Traghetti)*. Across the Grand Canal *(traghetto diretto)* for 1-2 pers. 5, 3-4 pers. 10 c.; oblique crossing *(traghetto trasversale)* 10 and

15 c. From the Molo to the Dogana or to San Giorgio Maggiore for 1-2 pers. 15 c., 3-4 pers. 20 c.; to the Giudecca 20 c.; from the Spirito Santo or the Fondamenta delle Zattere to the Giudecca 15 c.; from the Molo to the Giardini Pubblici (eveuing included) 50 c.; from the Giardini Pubblici to the Lido 60 c.; from the Fondamenta Nuove to the Cimitero or to Murano 30 c. The tariff is binding only at the fixed points shown on the Plan; travellers should let it be distinctly understood when they wish the 'traghetto' ouly. The passenger usually deposits the fare on the gunwale on landing.

Steamers *(Vaporetti,* also called *Tramways)* of the *Società di Navigazione Lagunare* ply as follows:

1. From the *Giardini Pubblici* (Pl. L, 7) to *Santa Chiara* (Pl. C, 4) by the Grand Canal (from May to Sept. from the *Lido* viâ the Giardini Pubblici to *Santa Chiara* until 7.30 p.m.), every 10 min. (1st Nov. to 31st March every 12 min.) from 6.45 a.m. till dusk; fare 10 c. for any distance (from the Lido beyond San Marco 20 c.), early in the morning 5 c. Between the *Riva del Carbon* and the *Railway Station* they run every 1/4 hr. till 11.30 p.m. (20 c. after sunset). When the Industrial Exhibitions (p. 92) are open the steamers also ply between *San Marco* and the *Giardini Pubblici* every 1/4 hr. from sunset till midnight (20 c.). — Stations (*pontoni;* comp. the Plan): *Lido* (p. 92), in summer only (see p. 92); *Giardini Pubblici* (Pl. L, 7); *Veneta Marina* (Pl. K, 6), for Via Garibaldi and the Arsenal; *San Zaccaria* (Pl. H, 5), on the Riva degli Schiavoni; *San Marco* (Pl. G, 6), by the Calle Valleresso, a side-street running off the Salizzada San Moisè (p. 81); *Santa Maria del Giglio* (Pl. F, 6); *Accademia* (Pl. E, 6), for the picture-gallery of the Academy; *San Tomà* (Pl. E, 5), for the church of the Frari; *Sant' Angelo* (Pl. F, 5); *San Silvestro* (Pl. F, 4, 5); *Carbon* and *Rialto* (Pl. G, 4), for the church of San Salvatore and the Rialto Bridge (Carbon for travellers towards the railway-station, Rialto for those going towards the Piazza San Marco); *Cà d'Oro* (Pl. F, 3), for Santa Caterina and Madonna dell' Orto; *Museo Civico* (Pl. E, 3); *San Geremia* (Pl. E, 3); *Scalzi* (Pl. D, 3) and *Santa Lucia* (Pl. D, 4), for the railway-station, the former for those going towards the Piazza S. Marco, the latter for those arriving at the station; *Santa Chiara* (Pl. C, 4), for the Giardino Papadopoli.

2. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to *San Giorgio Maggiore* (Pl. H, 7), *Santa Croce* (Pl. F, 8), *Fondamenta delle Zattere* (Pl. E, 7), *Sant' Eufemia* (Pl. D, 7), the *Cotonificio* (Pl. B, 6), and the *Stazione Marittima* (Pl. A, 6); hourly, from 6 a.m. till sunset (10 c.).

3. From the *Fondamenta delle Zattere* (Pl. E, 7) to the *Giudecca* (Pl. E, 8), every 5-10 min. from 5 a.m. till 10 p.m. (in summer till 11 p.m.), 5 c.

4. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Lido (Santa Maria Elisabetta),* see below.

5. From the *Fondamenta Nuove* (Pl. H, 3) to *San Michele* and *Murano* (p. 92).

6. From the *Rialto* (Pl. G, 4; see above) to *San Giuliano* and *Mestre* (p. 65), every 1 1/2 hr. (50 c., on Sun. and holidays 60 c.).

Consuls. — **British,** *Signor E. de Zuccato,* Traghetto San Felice, Grand Canal. — **United States,** *H. A. Johnson, Esq.,* Ponte Canonica 4307.

Money Changers: *Banca Veneta,* San Marco, Ascensione 1255; *Drog, Majer, & Co.,* Bocca di Piazza 1239; *Guetta* (American Express Co.), San Moisè 1474; all to the W. of the Piazza San Marco.

Tourist Agents: *Thos. Cook & Son,* at the Hôtel Bellevue (p. 69), Piazza San Marco.

Baths. The excellent *Lido Sea Baths are the best (season from June to Sept.; temperature of the water 70-80° Fahr.). Besides the 'vaporetti' mentioned above (No. 1), a larger steamboat plies in summer every hour in the morning and every half-hour in the afternoon (on Sun. and holidays every 20 min.; in winter eight times daily) between the Riva degli Schiavoni (near the Ponte della Paglia; Pl. H, 5, 6) and the Lido in

1/4 hr. (tickets must be taken before embarking, fare 15, there and back 30 or, incl. adm. to the Stabilimento dei Bagni, 50 c.; the same, incl. tramway, 60 c.; the same, incl. bath, 1 fr. 30 c.). From *Santa Maria Elisabetta*, the landing-place (hotel-restaurants), a tramway (10 c.) runs across the island to the Stabilimento dei Bagni, with a concert-room, a terrace overlooking the sea, and a café-restaurant (déj. 2½, D. 4 fr.). Bath 1 fr. (ladies to the left, mixed bathing to the right); less to subscribers; private plunge-bath (salt or fresh water), 1½-2 fr.; for taking care of valuables 10 c.; fee to attendant 10 c. — WARM BATHS at the *Hôtel Luna* (p. 69; salt and fresh water; 2 fr.) and at the *Stabilimento Idroterapico*, Pal. Orseolo, San Gallo 1092 (Pl. G, 5). — LIEUX D'AISANCE (*cessi;* 10 c.), Calle dei Fabbri (Pl. G, 5), near Piazza S. Marco, N. side; Campo S. Bartolomeo, by the Ponte Rialto; Rioterrà near the station; Riva degli Schiavoni, San Biagio.

Post Office, in the *Fondaco dei Tedeschi* (Pl. G, 4; p. 86), near the Rialto Bridge, open from 8 a.m. till 9 p.m. Branch-offices, Campo San Moisè, near the Hôt. d'Italie, and on the Lido. — **Telegraph Office** (Pl. G, 6), Bocca di Piazza, to the W. of the Piazza of St. Mark, and on the Lido.

Theatres (comp. p. xxiv). *La Fenice* (Pl. F, 5, 6); *Teatro Rossini* (Pl. F, 5); *Teatro Goldoni* (Pl. G, 5). The box-office for all the theatres is at No. 112, Piazza San Marco (N. side).

Shops. The recommendations and even the attendance of guides or boatmen increase the prices (comp. Introd., p. xxiv). Bargaining is advisable in most cases. The best shops are in the *Piazza of St. Mark*, in the *Mercerìa* (p. 88), in the *Frezzerìa* (Pl. G, 5), entered from the W. end of the Piazza of St. Mark; and in the *Salizzada San Moisè* (p. 81).

The Venetian GLASS INDUSTRY is described at p. 92. The chief manufactories, all at Murano (p. 92), with shops and offices in Venice, are those of the *Compagnia de' Vetri e Musaici di Venezia e Murano*, Campo San Vio 731, on the Canal Grande; *Fratelli Bottacin*, in the Pal. Reale (p. 75), Piazza San Marco, Salizzada San Moisè 1289, etc.; and *A. Salviati & Co.*, Pal. Bernardo, San Polo (p. 85), on the Canal Grande, with a shop in the Piazza S. Marco (branch in London).

VENETIAN LACE (fixed prices). Shop of the *Reale Scuola Merletti di Burano* (Royal School of Lace-making at Burano), on the W. side of the Piazza San Marco (in the passage leading to the telegraph office); *Melville & Ziffer*, Campo San Moisè 1463; *M. Jesurum & Co.*, Ponte di Canonica (p. 90).

PHOTOGRAPHS: *Naya*, Piazza of St. Mark 75, views of all sizes (up to 28 × 36 inches).

International Art Exhibition held every two years (1905, 1907, etc.) in the Giardini Pubblici (p. 92), from April to Oct. (adm. 1 fr., monthly ticket 3 fr.).

Physicians: *Dr. Keppler* (German, speaks English), Palazzo Corner Mocenigo (Pl. E, 4), San Polo 2128 (2 p.m.); *Drs. Van Someren & Higgins* ('The English Hospital'), Campo San Polo (consultation-hours, 2.30-4.30 p.m.).

Religious Services. *English Church*, Campo San Vio 731; services on Sun. at 8, 10.30, and 3.30 (in summer 5.30). *Rev. J. E. Harston*, Zattere 560. — *Scottish Church*, Piazza S. Marco 95, Sottoportico del Cavalletto; serv. Sun. 11 and 4. *Rev. Alex. Robertson, D.D.*, Ca Strnan 30, Ponte della Salute. — *Sailors' Institute*, San Simeone Piccolo 353; Missionary, Mr. Newman. — *Industrial Home for Destitute Boys*, San Giobbe 923, Cannaregio; secretary, Mrs. Antonini (visitors welcome; articles in carved wood).

Plan of Visit. For a stay of 3-4 days the following plan (arranged with a view to seeing as much as possible of the city by water) is recommended.

Afternoon or evening of arrival. *Preliminary Voyage* from the Piaz-

zetta through the *Grand Canal* (p. 83) to its extremity and passing under the railway bridge; then back to the *Ponte Rialto*, where we land; lastly walk through the *Merceria* (p. 88) to the *Piazza of St. Mark* (p. 75): an expedition of 2 hrs. in all, which gives the visitor a fair idea of the topography of the city.

1st Day. *Palace of the Doges* (p. 77); *S. Marco* (p. 75). In the afternoon, *Redentore* (p. 80), *S. Giorgio Maggiore* (p. 80; ascend campanile).

2nd Day. *S. Maria della Salute* (p. 80); *Accadēmia di Belle Arti* (p. 81). In the afternoon, *Scuola di S. Rocco* (p. 89), *Frari* (p. 89). Better distributed between two forenoons, if time permit.

3rd Day. *S. Zaccaria* (p. 90); *S. Maria Formosa* (p. 90); *SS. Giovanni e Paŏlo* (p. 91). In the afternoon, the *Lido* (p. 92).

Admission is generally obtained to the *Churches* from 6 a.m. till 12 or 1 o'clock, after which apply to the sacristan (*sagrestano*, 50 c.). St. Mark's, SS. Giovanni e Paolo, and S. Salvatore are open all day. At the Frari, Salute, and (generally) S. Sebastiano visitors knock at the door; at the other churches one of the officious loungers may be sent for the sacristan (5 c.). During the fortnight before Easter the altar-pieces are not shown.

Academy (p. 81): week-days, 9-3, 1 fr.; on Sun. and holidays, 10-2, gratis; closed on national holidays (p. xxiv).

Arsenal (p. 92): week-days, 9-3, closed on Sun. and holidays. The docks are not shown without the permission of the admiralty.

Palace of the Doges (p. 77): week-days, 9-3, 1 fr. 20 c.; including the Pozzi; Sun. and holidays, 10-2, gratis; closed on New Year's Day, Easter Sunday, Ascension Day, and Christmas Day. The tickets are in four parts and are valid for one day only. Guide wholly unnecessary. The attendants are ready to give what information is required.

Museo Civico (p. 87): daily, 9-3, 1 fr. (admitting also to the *Casa Correr*, p. 88); Sun. and holidays free. The Museum is a steamboat-station (p. 71).

Scuola di San Rocco (p. 89), daily, 9-5 in summer, 9-4 in March, April, Sept., & Oct., 10-3 in winter; 1 fr., incl. the *Church of S. Rocco*.

The gondoliers name the palaces and churches as they pass. Interesting walks may also be taken with the aid of the plan. Some of the chief routes, *e. g.* from the Piazza of St. Mark to the railway-station and to the steamer-stations on the Grand Canal, are indicated by notices on the street-corners. In case of doubt a boy may easily be found to show the way (5-10 c.). — *Guides* (comp. p. xxiv) are in most cases quite needless, and few, if any, can be trusted to treat their clients fairly and squarely.

Venice, Ital. *Venezia*, the strongly fortified capital of the province of its own name, a commercial and naval port, and the seat of an archbishop with the title of Patriarch, lies $2^1/_2$ M. from the mainland, in the *Lagune*, a shallow bay of the Adriatic, about 25 M. in length and 9 M. in width. The Lagune, in which the tide rises and falls about $2^1/_2$ ft., is separated from the open sea by long low sand-hills *(lidi)*. The city, with its 15,000 houses and palaces, built on piles, occupies an area about $6^1/_2$ M. in circumference, within which are 117 small 'islands', formed by more than 150 canals, and connected by 378 bridges, most of which are of stone. The canals, for the most part accessible to small boats only, sometimes lap the very walls of the houses. Among the houses extends a labyrinth of lanes, paved with stone, brick, or asphalt. The population numbers 148,471, about 25 per cent of whom are indigent. During the last few decades commerce has somewhat improved. The

harbour consists of the *Bacino (Canale) di San Marco* (38 ft. deep) and the new *Bacino della Stazione Marittima*, at the W. end of the Giudecca Canal.

In the troublous times of the great barbarian migrations the inhabitants of the coast-towns sought refuge in the islands of the Lagoons, where they founded *Heraclea*, *Murano*, *Malamocco*, *Chioggia*, and other places. In 697 these settlements united to form a naval confederation, at the head of which was a *Duce* (Doge). *Rivoalto* (Venice) eventually became the seat of government in 811. Assisted by its close connection with the Byzantine Empire, the town rapidly achieved importance, and became the great depot of the traffic between the East and the West. In order to protect this commerce the coasts of Istria and Dalmatia were seized. The Crusades led to further undertakings in the East, and after the capture of Constantinople by the great Doge *Enrico Dandolo* in 1204 the Lion of St. Mark laid its mighty talons on the coasts and islands of Greece and Asia Minor. During the conquest and administration of these new territories there arose a class of military nobles, who declared themselves hereditary in 1297 and excluded the rest of the people from all share in the government. An attempt to overthrow this aristocratic supremacy cost *Doge Marino Falieri* his life in 1355. In the 14th cent. Venice waged a bitter war with her rival, *Genoa*, terminated only by the naval victory of the former at Chioggia in 1380. The mainland towns of Vicenza, Belluno, Rovigo, Verona, Padua, and Brescia were next conquered. In 1483 the Republic acquired Zante, and in 1489 Cyprus also, which was ceded by *Catharine Cornaro*, widow of King James of Cyprus. The 15th cent. witnessed the zenith of the glory of Venice. It was the focus of the world's commerce, numbered 200,000 inhab., and was universally respected and admired. But in 1453 Constantinople was captured by the Turks, who thus began to threaten the supremacy of Venice in the East; while the discovery of the new sea-routes to India diverted commerce into new channels. In the 16th and 17th cent. the Venetians fought, with varying fortune, against the ever-increasing might of the Osmans, until in 1718, at the Peace of Passarowitz, they were forced to renounce definitely their claims to Morea. Thenceforward Venice ceased to occupy a prominent position in history. In 1797 the French seized the town, and *Lodovico Manin*, the last doge, abdicated. The Peace of Campoformio (p. 68) assigned Venice to the Austrians, who ceded it to Italy, but reoccupied it in 1814. In 1848 Venice declared herself a Republic under the presidency of *Daniele Manin*, but after a siege of 15 months capitulated to Radetzky. Lastly, the war of 1868 led to the union of Venetia with the kingdom of Italy.

The **Art** of Venice betrays unmistakeably the influence of the Orient, not only in the church of St. Mark and its mosaics, but also in the palaces of the Gothic period, the splendour of which was enhanced by external decorations in gold and colours. The close of the 15th cent. saw the introduction into Venice of the Renaissance Style, which rapidly grew in favour for the palaces and the magnificent tombs of the period. Among the earliest Venetian architects in this style were the *Lombardi* (a family famous in sculpture also); but the principal credit for its introduction is due to *Jacopo Sansovino* (1486-1570) of Florence. His chief artistic contemporaries were, in the field of Sculpture, *Alessandro Leopardi* (d. 1522) and, later, *Al. Vittoria* (1525-1608); in Architecture, *Andrea Palladio* of Vicenza (1518-1580) and his successors, *Vincenzo Scamozzi* and *Baldassare Longhena*. — The Venetian School of Painting was headed, in the 15th cent., by the Muranesi, viz: *Giovanni* (also called *Alemannus*), *Antonio*, *Bartolomeo*, and *Alvise (Luigi) Vivarini*. But the real founder of the school was *Giovanni Bellini* (ca. 1428-1516), the brother-in-law of Mantegna. He had as coadjutors his elder brother *Gentile* (ca. 1427-1507), *Vittore Carpaccio*, *Cima da Conegliano*, and

others. His most famous pupils were *Giorgione* (*Barbarelli;* b. at Castelfranco, d. 1510), *Palma Vecchio* (*Jacopo Palma*, of Bergamo; d. 1528), and above all *Titian* (*Tiziano Vecelli* of Cadore; 1477-1576). Such was the vitality of the Venetian School that even the masters of secondary importance frequently produced works of the highest excellence, especially as colourists. Among these may be named *Sebastiano del Piombo* (1485-1547), *Rocco Marconi*, *Lorenzo Lotto*, *Bonifazio I.*, *Pordenone*, and *Paris Bordone*. To a younger generation belongs *Jacopo Tintoretto* (*Robusti;* 1518-94), who in his eagerness for effect lost the golden tints of his school. *Paolo Caliari*, surnamed *Veronese* (1528-88; see p. 55), on the other hand, maintains its best traditions. Last among the masters of note were the *Bassanos* and *Palma Giovane*. In the 18th cent. *Giov. Batt. Tiepolo* (1693-1770), a spirited decorative artist, and the architectural painters *Antonio Canale* and his pupil *Bern. Belotto*, both surnamed *Canaletto*, were much admired by their contemporaries.

a. Piazza of St. Mark and its Environs.

The **Piazza of St. Mark** (Pl. G, 5), usually called *'La Piazza'*, a square paved with trachyte and marble, 192 yds. in length, at the W. end 61, and at the E. 90 yds. in breadth, affords the most striking evidence of the ancient glory of Venice. On the E. it is bounded by the Church of St. Mark and the Piazzetta (p. 77), while on the other three sides it is enclosed by imposing buildings, which appear to form one vast marble palace, blackened by age and the elements. The palaces on the N. and S. side were once the residence of the nine 'procurators', the highest officials of the Republic after the Doge, whence their name **Procuratie.** The *Procuratie Vecchie*, or N. wing, were erected in 1480-1517 by *Pietro Lombardo*, *Bartolomeo Buon the Younger*, and *Guglielmo Bergamasco*. The *Procuratie Nuove*, or S. wing, begun by *Scamozzi* in 1584, together with the adjoining building (formerly the Library, p. 77), now form the *Palazzo Reale*. The edifice on the W. side, the *Atrio*, or *Nuova Fabbrica*, was erected in 1810. The groundfloors of these structures consist of arcades, and contain cafés and shops.

The Piazza of St. Mark is the heart of Venice. On summer-evenings all who desire to enjoy fresh air congregate here, especially when the military band plays (Sun., Mon., Wed., & Frid. 8.30-10.30). In winter the band plays on the same days, 2.30-4.30 p. m., and the piazza is then a fashionable promenade. By moonlight it is strikingly impressive.

The three richly decorated bronze pedestals of the flag-staffs in front of the church were executed by *Aless. Leopardi* in 1505.

The nucleus of **San Marco** (Pl. H, 5), the Church of St. Mark, the tutelary saint of Venice, whose bones were brought by Venetians from Alexandria in 829, is a Romanesque brick basilica, begun in 830 and rebuilt after a fire in 976. In the middle of the 11th cent. a reconstruction was begun in a Byzantine style, and decorated with the Oriental magnificence that commands our admira-

tion to-day. The fanciful effect of the façade was enhanced by the Gothic additions it received in the 15th century.

Over the principal portal are *Four Horses in gilded bronze, 5 ft. in height, which are among the finest of ancient bronzes, and were brought to Venice in 1204 by Doge Enrico Dandolo.

Vestibule *(Atrio)*. The *Mosaics* in the vaulting are partly of the 13th century. — The three red slabs in the pavement commemorate the reconciliation between Emp. Fred. Barbarossa and Pope Alexander III., effected here on 23rd July, 1177, through the mediation of the Doge Seb. Ziani. The ancient bronze doors also should be noticed.

**Interior. The pavement of marble mosaic dates from the 12th century. The mosaics above the door representing Christ, the Virgin, and St. Mark are of the 13th century. The foot of the holy-water basin on the right is enriched with fine antique reliefs. At the beginning of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.).

The mosaics in the central dome of the nave represent the Ascension, and those between the S. and W. ribs, scenes from the Passion (12th cent.).

On the Screen are fourteen statues in marble by the brothers *Massegne* (1393): St. Mark, the Virgin, and the Apostles, with a gilded Crucifix. On the *Rood Arch* above, mosaics by Tintoretto. — Left Transept: fine Renaissance *Altar*, and two bronze *Candelabra*, dating from 1520. — In the corner of the Right Transept is the entrance to the Treasury (see below).

Choir. The reliefs in bronze from the life of St. Mark, on each side of the choir, and the four Evangelists on the balustrade of the stalls are by *Jac. Sansovino*. — The *High Altar (Altare Maggiore)* stands beneath a canopy of verde antico, borne by four columns of marble with reliefs of the 11th century. The *Pala d'Oro*, enamelled work with jewels, on plates of gold and silver, executed at Constantinople in 1105 for the front of an altar, forms the altar-piece; it was re-arranged in the 14th cent. (shown daily except on festivals, 12-2; fee 50 c.). Under the high-altar repose the relics of St. Mark. Behind it is a second altar with four spiral columns of alabaster. The door leading to the sacristy, to the left, behind the high altar, bears reliefs of the Entombment and Resurrection of Christ, and heads of Evangelists and Prophets, by *Sansovino* (1556).

In the right aisle, close to the principal entrance, is the Battistero (closed, 1/2 fr.). Opposite the door is the Gothic monument of Doge Andrea Dandolo (d. 1354). The block of granite on the altar is from Mt. Tabor. — From the Baptistery we enter the Cappella Zeno, which is visible through the railing in the entrance-vestibule, and contains the handsome monument of Cardinal Giambattista Zeno (d. 1501), designed, like the altar, by *Al. Leopardi* and *Ant. Lombardo*.

In the right transept is the entrance to the **Treasury** *(Tesoro di San Marco;* open daily, except festivals, 12-2; 25 c.): in front, an episcopal throne of the 7th cent.; in a glass-case to the left, valuable Byzantine book-covers; in the cabinets, sumptuous church-furniture, etc.

The **Crypt,** recently restored, is one of the oldest parts of the edifice (entr. from the sacristy).

The Gallery inside the church enables a closer inspection to be made of the mosaics. Ascent from the principal portal (adm. 30 c.). The gallery outside the church should then be visited for the purpose of examining the bronze horses.

In the Piazzetta dei Leoni, on the N. side of St. Mark's, under the arch of the transept, is the marble sarcophagus of *Daniele Manin* (p. 74). — From the *Pietra del Bando*, a block of porphyry at the S.W. corner of the church, the decrees of the Republic were promulgated. Two curious *Reliefs* in porphyry, immured by the entrance to the Palace of the Doges, represent two enigmatic pairs of figures with sword and mantle, said to have been brought from Ptolemais.

The square *Campanile di San Marco,* 322 ft. in height, erected in 888 and rebuilt in 1329, collapsed in 1902. The first stone of a new campanile was laid on the old foundations on April 25th (St. Mark's day), 1903.

The **Clock Tower** (*Torre dell' Orologio;* Pl. G, H, 5), on the opposite side, at the E. end of the Procuratie Vecchie, erected in 1496-99, rises over a lofty gateway which forms the entrance to the *Merceria* (p. 88). On the platform are two giants in bronze, who strike the hours on a bell.

From the S.E. corner of the Piazza of St. Mark to the Lagune extends the ***Piazzetta** (Pl. H, 5, 6), bounded on the E. by the Palace of the Doges, and on the W. by the former ****Library** (*Libreria Vecchia;* now a royal palace, see p. 75). The latter, a magnificent building of the 16th cent., begun by *Sansovino* in 1536, is perhaps the finest secular edifice in Italy. The caryatides at the main portal are by *Al. Vittoria.* — Nearer the Lagune rise two *Granite Columns,* brought hither from the E. in 1180; one of them bears the winged Lion of St. Mark, and the other a figure of St. Theodore, patron of the ancient Republic, on the back of a crocodile (1329). — On the Lagune, between the Library and the *Royal Garden,* is the old **Zecca** or *Mint,* also built by Sansovino in 1536. The famous library of St. Mark, with its magnificent MSS., was transferred hither in 1903. Beautiful court. — At the *Molo* of the Piazzetta is the chief stand for gondolas (p. 70).

The ****Palace of the Doges** (*Palazzo Ducale;* Pl. H, 5), is said to have been founded about 814 for the first Doge of Venice. It was rebuilt after conflagrations in 976 and 1105, and has been repeatedly altered and restored. The Gothic exterior has two beautiful pointed arcades supported by columns, one above the other. The S. part dates from the 14th cent., while the W. façade is said to have been built in 1423-38 by *Giovanni Buon* and his sons *Pantaleone* and *Bartolomeo.* From the rich upper *Loggia,* between the two columns of red marble (9th and 10th from the principal portal), the Republic caused its sentences of death to be proclaimed. The fine late-Gothic portal adjoining St. Mark's is called the *Porta della Carta* from the placards which announced the decrees of the Republic here. A figure of Justice adorns the tympanum.

The *Court, begun about 1483 by *Ant. Rizzo* and continued in the 16th cent. by *Pietro Lombardo* and *Scarpagnino,* is only partly completed. Its most beautiful feature is the narrow façade to the left of the staircase.

The richly ornamented Scala dei Giganti, the flight of steps leading to the palace, derives its name from the colossal statues of Mars and Neptune at the top, by *Sansovino* (1554). Opposite are beautiful statues of Adam and Eve, by *Antonio Rizzo* (1462).

The *Interior (admission, see p. 73) is another prominent spec-

imen of Venetian art. The mural paintings, in which *Jac. Tintoretto, Paolo Veronese,* and *Palma Giovane* glorified the deeds of the republic, are especially noteworthy.

We ascend the Scala dei Giganti. Around the upper colonnade are modern busts of Venetian scholars, artists, and doges. Tickets of admission are sold opposite the staircase. To the right is the richly decorated *Scala d'Oro* of *Sansovino,* completed in 1577, once accessible to those only whose names were entered as 'Nobili' in the Golden Book. By this staircase we ascend on week-days direct to the upper story. — The next staircase, the *Scala dei Censori,* is the entrance on Sundays and festivals (p. 79).

The Upper Floor contains the apartments in which the authorities of the Republic held their meetings.

We first enter a small anteroom, the —

I. Atrio Quadrato. The portraits of procurators (p. 75) and the ceiling-painting (Doge Priuli receiving the sword of justice) are by *Tintoretto.* — To the right is the —

II. Sala delle Quattro Porte, with architectonic decorations by *Palladio* (1575). Entrance-wall, in the centre: *Doge Ant. Grimani kneeling before Religion, by *Titian.* Exit-wall: Arrival of Henry III. of France at Venice in 1574, by *Andrea Vicentino;* Doge Marino Grimani receiving the Persian ambassadors in 1603, by *Gabriele Caliari,* son of P. Veronese. Magnificent ceiling, with stucco-work by *Sansovino* and paintings by *Jac. Tintoretto.* — Next we enter the —

III. Anticollegio, opposite the Atrio Quadrato. The architectonic decorations and the fine chimney-piece are due to *Scamozzi.* Opposite the windows, Jacob's return to Canaan, by *Bassano;* *Rape of Europa, by *P. Veronese.* Also, four paintings by *Tintoretto:* Forge of Vulcan, Mercury with the Graces, Minerva driving back Mars, and Ariadne and Bacchus.

IV. Sala del Collegio. Over the door and on the exit-wall: Doge Andrea Gritti praying to the Virgin, Nuptials of St. Catharine, Virgin in glory, Adoration of the Saviour, all by *Jac. Tintoretto.* Over the throne, a memorial picture of the Battle of Lepanto (1571), *Christ in glory (below, Doge Venier, Venetia, Religion, St. Mark, etc.), by *P. Veronese.* Ceiling-paintings (considered the finest in the palace), Neptune and Mars, Faith, *Venetia enthroned on the globe, all by *P. Veronese.*

V. Sala del Senato. Over the throne, Descent from the Cross by *Jac. Tintoretto;* on the wall, to the left, Doge Seb. Venier before Venetia, Doge Pasquale Cicogna in presence of the Saviour, Venetia with the Lion against Europa on the Bull (an allusion to the League of Cambrai), all by *Palma Giovane;* Doge Pietro Loredan imploring the aid of the Virgin, by *Jac. Tintoretto.* Above the exit, Christ in glory, by *Palma Giovane.* — Beyond this room (to the right of the throne) is the Antichiesetta, or vestibule to the chapel of the Doges, containing two pictures by *J. Tintoretto.* — In the Chapel *(Chiesetta),* over the altar, Statue of the Madonna by *Tomm. Lombardo* (1536).

We return through the Sala del Senato, and from the Sala delle Quattro Porte pass through an anteroom (left) to the —

VI. Sala del Consiglio dei Dieci. Entrance-wall: Pope Alexander III. and Doge Seb. Ziani (p. 76), by *Leandro Bassano;* opposite, the Peace of Bologna between Pope Clement VII. and Emp. Charles V., 1529, by *Marco Vecelli.* Back-wall: Adoration of the Magi, by *Aliense.* The fine oval ceiling-painting at the back (Old man supporting his head with his hand) is by *P. Veronese.*

VII. Sala della Bussola, ante-chamber of the three Inquisitors of the Republic. On the entrance-wall (the present egress) is an opening,

formerly adorned with a lion's head in marble, into the mouth of which *(Bocca di Leone)* secret notices were thrown; also two pictures by *Aliense:* Taking of Brescia (1426), Taking of Bergamo (1427). — The room to the right is the —

VIII. Sala dei Capi. The central ceiling-painting, an angel driving away the vices, is of the school of *Paolo Veronese.*

We now return to the Sala della Bussola and descend to the Central Floor, to which the Scala dei Censori leads direct on Sun. and holidays. To the right is the *Archaeological Museum,* to the left the Sala del Maggior Consiglio.

The Sala del Maggior Consiglio, 55 yds. long, 26 yds. broad, 47 ft. high, was the assembly-hall of the *Great Council,* to which all 'Nobili' over twenty years of age belonged. The balcony affords a fine view of the lagoons, with the islands of San Giorgio and the Giudecca opposite, and the Lido to the left. The ceiling-paintings, which represent battles of the Venetians, are by *P. Veronese, Franc. Bassano, Jac. Tintoretto,* and *Palma Giovane;* the best are *Venice crowned by Fame (in the large oval next the entrance) by *Paolo Veronese,* and Doge Niccolò da Ponte in the presence of Venice (in the rectangle in the centre), by *Jac. Tintoretto.* On the frieze are the portraits of 76 doges, beginning with Obelerio Antenoreo (d. 810). — On the walls are 21 large scenes from the history of the Republic by *Leandro* and *Francesco Bassano, Paolo Veronese, Jacopo* and *Domenico Tintoretto,* etc. On the E. wall, *Jac. Tintoretto*'s Paradise, the largest oil-painting in the world, with a bewildering multitude of figures (in process of restoration in 1903).

A corridor on the right leads to the Sala dello Scrutinio, or *Voting Hall,* decorated similarly to the preceding room. On the frieze are portraits of the last 39 doges, down to Lud. Manin (p. 74). Opposite the entrance: Monument erected to Doge Francesco Morosini 'Peloponnesiacus', who in 1684-90 conquered the Morea and Athens.

The Archæological Museum occupies the rooms in which the doges resided down to the close of the 16th century. It contains ancient Greek and Roman sculptures in marble, most of them brought home as booty by the Venetians from their campaigns, and also many more recent acquisitions. The most important pieces are: Map of the world by the monk Fra Mauro, 1457-59 (III. Room); a number of Renaissance bronzes (VIII. Room); Three conquered Gauls, ancient copies of the groups erected on the Acropolis of Athens by Attalus I., King of Pergamus, Cupid bending his bow, perhaps after Lysippus (IX. Room); and several antique reliefs (XI. Room). From the flight of steps in the central room (VII) the best view is obtained of *Titian's* beautiful fresco of St. Christopher (ca. 1524).

We now descend the staircase and beyond the Scala dei Censori (see above) pass through the second door to the right (marked 'Prigioni'), from which a narrow passage leads to the lofty **Bridge of Sighs** (*Ponte dei Sospiri;* Pl. II, 5), which connects the Palace of the Doges with the *Carceri* or *Prigioni Criminali,* built in 1571-97. These, the prison for ordinary criminals, are still in use, while the notorious *Piombi,* or prisons under the leaden roof of the Palace, were destroyed in 1797. A staircase descends from the above-mentioned passage to the *Pozzi,* a series of gloomy dungeons, with a torture-chamber and a place of execution.

A good survey of the Bridge of Sighs is obtained from the *Ponte della Paglia,* which connects the Molo with the **Riva degli Schiavoni** (Pl. H I, 5), the busiest quay and sunniest lounge in

Venice. In 1887 it was embellished with an equestrian *Statue of Victor Emmanuel II.*, by E. Ferrari. — For the eastern quarters of the city, see p. 90.

b. Churches in the Southern Quarters. The Academy.

Opposite the Piazzetta, to the S., and about midway between it and the Dogana di Mare on the S.E., is the beautiful domed church of ***San Giorgio Maggiore** (Pl. H, I, 7; steamboat-station, see p. 71), situated on the island of the same name. This church was begun by *Palladio* in 1560, and the façade, by *Vinc. Scamozzi*, was completed in 1602-10. The fine interior (when closed, ring the bell on the right) contains pictures by *Jac. Tintoretto*, handsome choir-stalls (1598), and on the high-altar a large group in bronze by *Girol. Campagna*. A wooden staircase (with 32 spiral turns) ascends from the choir to the Campanile (visitors should enquire whether the door at the top is open).

The *View embraces the town, the lagoons, with their numerous mud-banks enclosed by piles, the Alps, and part of the Adriatic; to the W. are the Euganean Mts. near Padua. The prospect in clear weather, either early in the morning or shortly before sunset, is superb.

On the neighbouring island of *Giudecca* stands the church of the ***Redentóre** (*St. Saviour's*; Pl. F, 8; not far from the steamboat station of Santa Croce, p. 71), begun by *Palladio* in 1577. The interior also is admirable.

Beyond the *Canale della Giudecca*, at the end of the Fondamenta delle Zattere (steamboat-station, p. 71) rises —

San Sebastiano (Pl. C, 6; comp. p. 73), erected in 1506-18, the church of *Paolo Veronese* (d. 1588), containing his tomb and several excellent paintings from his hand.

On the Right. 1st altar: St. Nicholas, painted by *Titian* in his 86th year (1563); 2nd altar: *P. Veronese*, Madonna and saints; 4th altar: *P. Veronese*, Crucifixion, with the Maries; tomb of Bishop Podacatharus (d. 1555), by *Jac. Sansovino*. — Choir: altar-piece, Madonna in clouds and four saints; on the wall (to the right), Martyrdom of St. Sebastian; (to the left) Martyrdom of SS. Mark and Marcellinus, all three by *P. Veronese* (1565), by whom are also the pictures on the organ. — Sacristy: Ceiling-painting by *Paolo Veronese*. — Chapels in the church, farther on: 1st altar, *Al. Vittoria*, bust of the procurator M. Grimani (d. 1565); 2nd altar, *P. Veronese*, Baptism of Christ. — The gorgeous ceiling is decorated with scenes from the history of Esther, by *Paolo Veronese* and his brother *Benedetto Caliari*.

We may now either walk or take a gondola along the Fondamenta delle Zattere, whence we obtain a good view of the Redentore, and then, near the church of *I Gesuati* (Pl. E, 7), with pictures by G. B. Tiepolo, turn to the left for the Academy (p. 81), or we may visit first —

Santa Maria della Salute (Pl. F, G, 6), at the E. entrance to the Grand Canal, near the Dogana di Mare (p. 84). This beautiful and imposing church was erected by *Bald. Longhena* in 1631-56 as a memorial of the terrible plague of 1630.

In the last Chapel on the left: *Titian*, Descent of the Holy Ghost (1543; injured). The antique columns supporting the vaulting of the choir were brought from Pola. On the High Altar, a marble group by *Giusto le Court* (the Virgin driving away the plague); adjacent on the left, a fine candelabrum of 1570. On the ceiling behind the altar are eight medallion portraits of the evangelists and church-fathers, by *Titian*. — Sacristy. Altar-piece: *St. Mark and four other saints, by *Titian* (1512); the ceiling-paintings (Cain and Abel, Abraham and Isaac, David and Goliath) are also by *Titian* (1543).

Thence we proceed on foot or by gondola to the Academy (see below).

The Academy may be reached on foot from the Piazza of St. Mark in about 10 minutes. The passage in the S.W. corner of the piazza leads to the Salizzada San Moisè (Pl. G, 6), with its many shops, which we follow, passing the baroque church (1668) of the same name. Crossing a bridge we follow the Via Ventidue Marzo in the same direction, and beyond another bridge pass the church of *Santa Maria Zobenigo* (Pl. F, 6). We then traverse the Campo Morosini (to the right in which is the Gothic church of *Santo Stefano*) and the Campo San Vitale (Pl. E, 6), and finally cross the Canal Grande by the *Ponte di Ferro* (p. 84).

The ***Academy** (*Accadémia di Belle Arti;* Pl. E, 6; steamboat station, see p. 71) occupies the building of the ancient brotherhood of Santa Maria della Carità, and possesses an important picture-gallery composed almost exclusively of Venetian masters. The entrance is to the right, under a figure of Minerva with the lion; ticket-office in the hall to the right, whence we ascend the staircase. Admission, see p. 73.

The double staircase ends in Room I (Sala dei Maestri Primitivi), containing paintings of the 14th and early 15th cent., some in fine original frames.

Room II (Sala dell' Assunta). **40. *Titian*, Assumption ('Assunta'), painted in 1516-18 for the Frari (p. 89), whose high-altar it once adorned. Above is the Madonna, filled with the radiance of the spirit, and surrounded by jubilant angels floating heavenwards, while the apostles below gaze in awe and rapture at the golden vision of the Eternal. — Entrance-wall: 36. *Cima da Conegliano*, Madonna enthroned, with saints and angels; above, 45. *Paolo Veronese*, Ceres offering her gifts to the enthroned Venetia. — To the left, 37. *Paolo Veronese*, Madonna enthroned, with saints; *38. *Giov. Bellini*, Madonna enthroned, with SS. Sebastian and Dominic and a bishop to the right, and Job, St. Francis, and John the Baptist to the left; 39. *Marco Basaiti*, Call of James and John, the sons of Zebedee (1510); opposite, 42. *Jac. Tintoretto*, St. Mark rescuing a slave (1548). — The steps lead to —

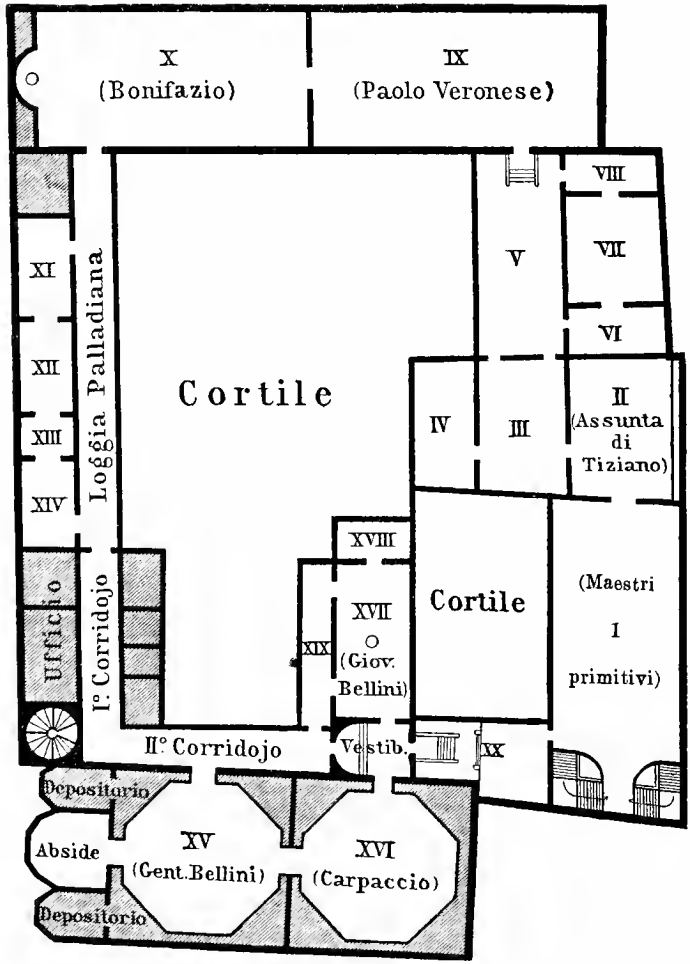
Room III. 62. *Ribera*, Martyrdom of St. Bartholomew; 56. *Garofalo*, Madonna in clouds. — Opposite the entrance is Room IV (Drawings), with ceiling-paintings by *Benedetto Caliari* (Assumption) and *Tintoretto* (Allegories). In the centre, in Cases 33-42, is the so-called '*Sketch Book of Raphael*' (not genuine). — We now return to Room III and pass to the left into —

Room V. 69. *Basaiti*, Christ on the Mt. of Olives (1510); *166. *Rocco Marconi* (?), Descent from the Cross; 95. *Seb. del Piombo* (?), Visitation. — We now pass through the first door to the right into —

Room VI. 176. *A. van Dyck*, Christ on the Cross. — Room VII. In the centre, *Palma Vecchio*, *Holy Family with SS. John the Baptist and Catharine. — Room VIII (Netherlandish schools). 180. *J. Steen*, Astrologer; 191. *Rogier van der Weyden* (ascribed to *Hugo van der Goes*), Portrait

of a man; 586. *Memling*, Portrait of a young man; 182, 184. *H. Bosch*, Scenes in Hades. — We now return to R. V and ascend the steps to —

Room IX (Sala di Paolo Veronese). On the wall to the right, *203. *Paolo Veronese*, Jesus in the house of Levi (1573), a masterpiece of the artist, who has used the historical incident as a pretext for delineating a group of handsome figures in the unfettered enjoyment of existence (much damaged). On the back-wall: *Jac. Tintoretto*, 233. Doge Alvise Mocenigo, 234. Andrea Cappello.



Room X (Sala dei Bonifazi). To the left: 269. *Bonifazio I.*, Madonna and saints (an early work); 278. *Bonifazio II.*, The Woman taken in adultery; *291. *Bonifazio I.*, Banquet of Dives; 302. *Palma Vecchio*,

St. Peter enthroned, with six saints; 400. *Titian*, Pietà, his last picture, on which he was engaged at the time of his death in his 99th year, completed by *Palma Giovane*; *320. *Paris Bordone*, Fisherman presenting the Doge with the ring received from St. Mark, 'the most beautiful ceremonial picture in existence' *(Burckhardt)*; 316. *Pordenone*, San Lorenzo Giustiniani, with John the Baptist, St. Francis, and St. Augustine. In the centre, 295. *Bonifazio I.*, Judgment of Solomon (1533).

Loggia Palladiana, with a few sculptures and Netherlandish pictures (*Jan Fyt*, *Hondecoeter*, etc.). — We then pass through the door on the left into —

Room XI, with paintings by the *Bassani*. — Passing through Rooms XII and XIII, we come to Room XIV. 462. *G. B. Tiepolo*, St. Helena finding the Holy Cross, one of the master's finest ceiling paintings; 494. *Ant. Canale (Canaletto)*, Scuola di San Marco.

We now traverse two Corridors, with unimportant paintings, turning from the second to the right into —

Room XV (Sala di Gentile Bellini). To the left, 563. *Gentile Bellini*, High-altar-piece, with adoration of a fragment of the Cross (injured); 566. *Carpaccio*, Cure of a lunatic, with the old Rialto Bridge in the background; *Gentile Bellini*, 567. Procession in the Piazza S. Marco (1496); 568. Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal; 570. San Lorenzo Giustiniani, a tempera painting on canvas (1465; much injured). — We now enter (on the left) —

Room XVI (Sala del Carpaccio), with nine *Scenes from the legend of St. Ursula, painted by *Vittore Carpaccio* in 1490-95, attractive in their faithful rendering of real life. — Through the adjoining Vestibule, with some modern sculptures, we reach —

Room XVII, which contains masterpieces of the close of the 15th century. To the left: 147. *Cima da Conegliano*, Madonna enthroned; 628. *Cosimo Tura*, Madonna; *588. *Mantegna*, St. George, graudly conceived, and executed with the delicacy of a miniature; 607. *Alvise Vivarini*, Madonna enthroned, with saints; 590. *Antonello da Messina*, Madonna at prayer; 47. *Piero della Francesca*, St. Jerome, with adoring donor; *600. *Boccaccio Boccaccino*, Madonna with SS. Peter, John the Baptist, Catharine, and Rosa; *Cima da Conegliano*, *611. Christ with SS. Magnus and Thomas, *592. Tobias and the angel, with two saints; 602. *Giov. Buonconsiglio (Marescalco)*, SS. Benedict, Cosmas, and Thecla. In the centre, Dædalus and Icarus, the work of *Canova* when 21 years of age. — Behind is —

Room XVIII (Sala di Giovanni Bellini), containing a series of admirable works by *Giovanni Bellini*. To the left, 612, 583. Madonnas, *595. Allegorical paintings from the artist's later period, some with delightful landscapes, *613. Madonna, Mary Magdalen, and St. Catharine, *596. Madonna of the Two Trees (1487), 610. Madonna with SS. Paul and George (after 1483), 594. Madonna in a beautiful landscape. Also, 582. *Jacopo Bellini*, Madonna (restored). — We return through the vestibule and descend the stairs to the left to —

Room XX, with carved wooden ceiling-decorations of the 15th century. On the exit-wall, *626. *Titian*, Presentation in the Temple, painted in 1538 for this room, then the Sala dell' Albergo of the Brotherhood della Carità, equally distinguished for the life-like grouping and for the individual beauty of the figures. Also, 314. *Titian*, John the Baptist in the Wilderness; *625. *Ant. Vivarini* and *Giov. Alemanno*, Madonna enthroned, with angels and the four Fathers of the Church (1446), a masterpiece of the early Venetian school.

c. Canal Grande.

The ***Grand Canal*, or *Canalazzo*, the main artery of the traffic of Venice, fully 2 M. in length, with an average width of

75 yds. and a depth of 16 ft., intersects the city from N.W. to S.E., and resembles an inverted *S* in shape. It is crossed by three bridges, the *Ponte di Ferro* (Pl. E, 6), the *Ponte di Rialto* (Pl. G, 4), and the *Ponte alla Stazione* (Pl. D, 3), while small steamers and hundreds of gondolas and other craft are seen gliding in every direction. A trip on the canal is extremely interesting; $^3/_4$ hr. at least should be devoted to it in order to obtain a glimpse of the principal palaces. The gondolier points out the chief edifices. The posts *(pali)* display the heraldic colours of their owners. The following list begins at the Piazzetta.

Left.

Dogana di Mare (Pl. G, 6), the principal custom-house, erected in 1676-82; the vane on the tower is a gilded Fortuna.

Santa Maria della Salute (Pl. F, G, 6), see p. 80.

Pal. Dario, in the style of the Lombardi (ca. 1480).

Pal. Venier, consisting simply of the groundfloor of a building planned on a scale of great magnificence (18th cent.).

Pal. Morosini-Rombo (formerly *Da Mula*), pointed style of the 15th century. Adjacent are the Venezia-Murano mosaic works (p. 72).

Pal. Loredan (17th cent.).

Pal. Manzoni-Angaran, in the style of the Lombardi (15th century).

Steamboat-station *Accademia* (Pl. E, 6), see p. 71.

Right.

Zecca (Pl. H, 6), see p. 77; farther on, beyond the Giardino Reale, is the steamboat-station *S. Marco* (Pl. G, 6; see p. 71).

Palazzo Giustiniani, now Hôtel Europa (Pl. b; G, 6), in the pointed style of the 15th century.

Pal. Treves (1680).

Pal. Tiepolo, now Hôtel Britannia (Pl. c; G, 6).

Pal. Contarini, 15th century.

Pal. Contarini-Fasan, Gothic (14th cent.), the so-called 'House of Desdemona'.

Pal. Ferro (Pl. o; F, 6), now the Grand Hôtel.

Pal. Fini, now united with the Grand Hôtel.

Steamboat-station *Santa Maria del Giglio* (Pl. F, 6), see p. 71.

***Pal. Corner della Cà Grande,** built by *Jac. Sansovino* in 1532, now the Prefettura.

Pal. Curtis (formerly *Barbaro*), Gothic, 14th century.

Pal. Franchetti (formerly *Cavalli*), Gothic, 15th century.

Church of *San Vitale.*

Ponte di Ferro or *Ponte dell' Accademia* (Pl. E, 6; p. 81), constructed in 1854, between the *Campo della Carità* and the *Campo San Vitale.*

LEFT.

Accademia di Belle Arti, see p. 81.

Palazzi Contarini degli Scrigni, one by *Scamozzi* (1609), in the late-Renaissance style, the other Gothic (15th cent.).

Pal. Loredan or *dell' Ambasciatore,* 15th cent. (German embassy in the 18th cent.).

***Pal. Rezzonĭco** (now *Browning*), built by *Bald. Longhena* and others (1680). This is the house in which Robert Browning died in 1889. It contains celebrated ceiling-paintings by *Luca Giordano* and *G. B. Tiepolo* (usually open 9-4; 1 fr.).

Two *Palazzi Giustiniani,* in the Gothic style (15th cent.).

***Pal. Foscari,** pointed style of 15th cent., situated at the point where the Canal turns to the E.

Pal. Balbi, late-Renaissance, by Aless. Vittoria (1582-90), now occupied by a an art-dealer.

Pal. Grimani, late-Renaissance.

Steamboat-station *San Tomà* (Pl. E, 5); see p. 71.

Pal. Tiepolo-Valier (15-16th cent.).

Pal. Pisani *a San Polo,* in the pointed style of the 14th century.

Pal. Barbarigo della Terrazza.

Pal. Cappello-Layard, at the corner of the Rio di S. Polo, the residence of Lady Layard.

Pal. Grimani-Giustiniani, in the style of the Lombardi (16th cent.).

Pal. Bernardo, Gothic (15th

RIGHT.

Pal. Levi (formerly *Giustiniani-Lolin:* 17th cent.).

Cà (i. e. Casa) del Duca, a plain house on the grand foundations of a palace begun for Francesco Sforza, Duke of Milan, but left unfinished by order of the Republic.

Pal. Malipiero (17th cent.).

Campo San Samuele, with the church of that name.

Pal. Grassi, by G. Massari (1705-45).

Pal. Moro-Lin (now *Pascolato*); 16th century.

Pal. Contarini delle Figure, early-Renaissance (1504).

Pal. Mocenigo, three contiguous palaces, that in the centre occupied by Lord Byron in 1818.

Pal. Garzoni (Gothic; 15th cent.), now the French consulate.

Steamboat-station *Sant' Angelo* (Pl. F, 5), see p. 71.

***Pal. Corner Spinelli,** early-Renaissance by *Moro Coducci,* in the style of the Lombardi.

LEFT.

cent.), now the mosaic factory of A. Salviati & Co. (p. 72).

Pal. Papadopŏli, formerly *Tiepŏlo,* a Renaissance edifice of the 16th century.

Steamboat-station *San Silvestro* (Pl. F, 5, 4), see p. 71.

RIGHT.

Pal. Cavalli, Gothic style of 15th century.

***Pal. Grimani,** Renaissance, chef d'œuvre of *Michele Sanmicheli* (see p. 55; 16th cent.), now the Reale Corte d'Appello.

Pal. Farsetti (originally *Dandolo*), Romanesque style of 12th cent., now occupied (like the following) by the municipal offices *(Municipio).*

Pal. Loredan, coeval with the last, the residence in 1363 and 1366 of King Peter Lusignan of Cyprus.

Pal. Dandolo, early-Gothic, said to occupy the site of the residence of the celebrated Doge Enrico Dandolo (p. 74).

Steamboat-station *Carbón* (Pl. G, 4), see p. 71.

Pal. Manin, with façade by *Sansovino,* 16th cent., belonged to the last Doge Lod. Manin (p. 74); now *Banca d'Italia.*

Steamboat-station *Rialto* (Pl. G, 4), see p. 71.

The **Ponte di Rialto** (*i. e.* 'di rivo alto'; Pl. G, 4), built in 1588-92 on the site of an earlier wooden bridge, consists of a single marble arch of 74 ft. span and 32 ft. in height, resting on 240 piles. Down to 1854 it was the sole connecting link between the E. and W. quarters of Venice. The bridge is flanked by shops.

Pal. de' Camerlenghi, early-Renaissance, attributed to *Guglielmo Bergamasco* (1525-28), once the residence of the chamberlains or treasurers of the Republic.

Fabbriche Vecchie di Rialto, by Scarpagnino (1520).

Fabbriche Nuove, by Jac. Sansovino (1555), restored in 1860.—Adjoining is the *Erberīa* or vegetable market (p. 89).

Pescherīa (Pl. F, 4), fish-

Fondăco de' Tedeschi, a German warehouse from the 12th cent. onwards, re-erected in 1505, and now the Post Office (p. 72). The exterior was once decorated with frescoes by *Giorgione* and *Titian.*

Corte del Remer, 13th century.

Cà da Mosto, 12th cent. (?)

LEFT.

market, an ugly iron structure, now being superseded by a new Gothic edifice.

Pal. Corner della Regina, erected by *Dom. Rossi* in 1724, on the site of the house of Catharine Cornaro (p. 74); now the 'Monte di Pietà' or pawn-office.

***Pal. Pesăro,** late-Renaissance, by *Longhena* (1679), containing the *Galleria Internazionale d'Arte Moderna,* opened in 1902 (ca. 200 paintings; adm. 1 fr.).

Church of *Sant' Eustachio ('Santo Staë'),* with rich baroque façade.

Pal. Tron, 16th century.

Pal. Battaglia, by Longhena.

Fondăco de' Turchi, in the Romanesque style of the 11th cent., once (after 1621) a Turkish depot, entirely restored and fitted up as the **Museo Civico** (adm., see p. 73). Steamboat-station (p. 71).

The COURT contains architectural fragments and sculptures. The ethnographical and archæological collections are on the ground floor. — On the FIRST FLOOR is the library.

The principal works of art are shown on the SECOND FLOOR. R. I. Weapons and flags. R. II. Paintings, mostly of the Venetian and Netherlandish schools. R. III-VI. Morosini Collection of weapons, banners, etc. R. VII. Small bronzes of the Renaissance period; coins. RR. VIII & IX. Venetian costumes, rich fabrics, etc. R. X. Furniture. R. XI. Renaissance sculptures. R. XII. Porcelain, glass, and fine ma-

RIGHT.

Pal. Michiel dalle Colonne (Pl. F, G, 3), now *Donà dalle Rose,* Gothic, but rebuilt in the 17th century. It contains some Flemish tapestries, paintings, etc. (visitors admitted).

Pal. Sagredo, Gothic (14th cent.).

***Cà Doro** (Pl. F, 3), the most elegant of the palaces in the Gothic style (15th cent.), now the property of Baron Franchetti. — Steamboat-station (p. 71).

Pal. Fontana, late-Renaissance.

A little to the N. is the **Palazzo Giovanelli** (Pl. F, 3), of the 15th cent., with a few good paintings (*La Famiglia, by *Giorgione*); no admission.

Pal. Grimani della Vida (now *Gussoni*), 16th cent., in the style of Sanmicheli.

Pal. Erizzo, Gothic (15th cent.).

***Pal. Vendrămin Calergi** (Pl. E, 3), built in the early-Renaissance style, about 1509, by *Moro Coducci* (?), one of the finest palaces in Venice, is the property of the Duca della Grazia.

The interior (shown by ticket obtained at Carrer's antiquarian shop, next Santo Staë's) contains paintings (frieze by *Palma Giovane,* Triumph of Cæsar) and a collection of porcelain. — Richard Wagner, the composer, died in this house in 1883.

Church of *Santa Marcuola.*

Farther on, beyond the *Cannaregio,* or *Canal di Mestre,* the church of *San Geremia* (Pl. D, E, 3); steamboat-station, see p. 71. — Behind are the *Pal. Labia,* with celebrated frescoes by *G. B. Tiepolo* (adm., 1 fr.), and the *Ghetto Vecchio,* the old Jewish quarter.

LEFT.

jolica. R. XIII. Works in ivory and carved wood. R. XIV. Manuscripts. RR. XV & XVI. Paintings (5. *Vitt. Carpaccio*, two Venetian women; *Giov. Bellini*, 6. Transfiguration, 8. Crucifixion, early works; 10. *Cosimo Tura*, Pietà; 19. *Gentile Bellini*, Doge Franc. Foscari).

The FOURTH FLOOR is devoted to works and relics of *Canova:* MSS., woodcuts, and engravings.

Opposite is the *Casa Correr* (adm., see p. 73), with the rest of the municipal art-collections.

RIGHT.

Pal. Flangini (now *Clery*), late-Renaissance (unfinished).

Chiesa degli Scalzi (Pl. D, 3; steamboat-station, see p. 71), the former church of the barefooted friars, begun in 1649 by *Longhena*, is, next to the *Gesuiti* (p. 90), the most imposing specimen of the Venetian baroque style.

Adjoining the Scalzi is the **Ponte alla Stazione** (Pl. D, 3), or station-bridge, completed in 1858.

San Simeone Piccolo (Pl. D, 3, 4), a domed church, built in 1718-38.

Stazione della Strada Ferrata (Rail. Station), see p. 69.

Steamboat-station *Santa Lucia* (Pl. D, 4), see p. 71.

d. From the Piazza of St. Mark to the Rialto Bridge and the Church of the Frari. Northern Quarters.

The **Mercerīa** (Pl. G, 5), which enters the Piazza of St. Mark under the clock-tower, is the principal business-street of Venice, containing attractive shops. Situated at the end is the church of —

San Salvatore (Pl. G, 5; comp. p. 73), erected in 1506-34 (baroque façade 1663). The curious arrangement of the interior should be noticed.

RIGHT AISLE. Between the 2nd and 3rd altars: Monument of Doge Franc. Venier (d. 1556), by *Sansovino*. Over the 3rd altar, *Titian's* Annunciation, executed in his 89th year; the frame is by *Sansovino*. — RIGHT TRANSEPT. Monument of Catharine Cornaro (d. 1510), Queen of Cyprus. — CHOIR. Transfiguration, high-altar-piece by *Titian* (painted ca. 1560; injured). Chapel on the left: Christ at Emmaus, perhaps by *Giov. Bellini* (covered).

Then to the right (N.) to the CAMPO SAN BARTOLOMEO (Pl. G, 4), in which is a bronze statue of the dramatist *Carlo Goldoni* (1707-93). Before going on to the Rialto bridge, we may visit the neighbouring church of **San Giovanni Crisóstomo** (Pl. G, 4), erected by *Moro Coducci* in the early-Renaissance style in 1497. It contains two fine *Pictures (groups of saints), by *Giov. Bellini* (1st altar on the right) and *Seb. del Piombo* (over the high-altar; covered). — We now return to the Campo San Bartolomeo and cross the *Ponte di Rialto* (Pl. G, 4; p. 86), to the W.

Immediately beyond the bridge lies (right) the *Pal. de' Camerlenghi* (p. 86). Farther on (right) is *San Giacomo di Rialto*, the

oldest church in Venice. — In the *Erberia* (Pl. G, 4; p. 86) near hy stands a small column of Egyptian granite borne by a kneeling figure, 'Il Gohbo di Rialto', whence the laws of the Republic were proclaimed.

The Ruga di San Giovanni leads to the W. from the Rialto to the Campo Sant' Aponal, passing the small church of *San Giovanni Elemosinario* (Pl. F, 4; 1527), with a painting of the saint by *Titian* over the high-altar. Farther on we traverse the Campo San Polo (Pl. E, F, 4), beyond which is the great Francisean church of the —

****Frari** (*Santa Maria Gloriosa dei Frari*, Pl. E, 5; comp. p. 73), erected in the Gothic style in 1330-1417. It contains numerous monuments and pictures, and like Santi Giovanni e Paolo (p. 91) is the last resting-place of many eminent men. (The nearest steamhoat-station is San Tomà, sec p. 71.)

Right Aisle. Adjoining the 1st altar, the large monumeut of Titian (d. 1576), by *Luigi* and *Pietro Zandomeneghi* (1852), with allegorical figures of the arts and reliefs of celebrated pictures of the master. — 3rd altar, *St. Jerome, a statue by *Alessandro Vittoria*. — Right Transept. Monument of Jacopo Marcello (d. 1484); altar-piecc by *Bart. Vivarini* (1487). — To the right of the door of the sacristy, thc Gothic monument of Beato Pacifico (d. 1437). Over the door, the monument of Adm. Benedetto Pesaro (d. 1503), by *Lor. Bregno* and *Ant. Minello*. To the left of the door, wooden equestrian *Statue of the Roman prince Paolo Savello (d. 1405). — In the Sacristy, **Altar-piece, Madouna enthroned, with saiuts and angelic musicians, by *Giov. Bellini* (1488), in a beautiful Renaissance frame.

Choir Chapels. In the choir, (r.) Gothic mausoleum of the Doge Franc. Foscari (d. 1457); (l.) early-Renaissance *Tomb of the Doge Niccolò Tron (d. 1473), by *Ant. Rizzo*. — 2nd chapel on the left of the choir, John the Baptist in wood, by *Donatello*.

Left Transept. Altar-piece, St. Mark with four other saints, by *Bart. Vivarini* (1474). — Left Aisle. In the baptistery, on the font, a statue of John the Baptist, by *Sansovino*. Farther ou, tomb of Bishop Jac. Pesaro (d. 1547). On the next altar, ***Titian*, Madonna of the Pesaro family (1526; St. Francis recommending the donors to the Madonna). Farther on is the imposing monument of Doge Giov. Pesaro (d. 1659), hy *Melchior Barthel* and *Longhena*. Mausoleum of Canova (d. 1822).

In the Nave, elegantly carved stalls, hy *Marco da Vicenza*, 1468, semi-Gothic in style.

The adjacent monastery contains the *Archives* of Venice, one of the most magnificent collections of the kind in the world.

Beyond the Archives is the church of *San Rocco* (Pl. D, E, 4, 5), which contains numerous pictures by *Tintoretto*. In the alley to the left of the church is the entrance to the ***Scuola di San Rocco** (Pl. D, E, 5), the house of the Fraternity of St. Rochus, built in 1524-50, with a magnificent façade and a handsome old staircase and halls. Admission, see p. 73. The chief decorations of the interior are the large mural paintings by *Jac. Tintoretto*, depicting in the most realistic manner the Story of the Saviour. The most striking picture is the Crucifixion (1565), in the upper room near the main hall. Several statues by *Girol. Campagna*, the panelling and marble pavement of the main hall, with inlaid work (restored in 1885-90), an

Annunciation by *Titian* (1525; on the staircase), and an early work (Ecce Homo; in the small room above, to the right) by the same artist should also be noticed. Good light necessary.

In the Northern Quarters, which should be visited by gondola, there are several interesting churches.

Madonna del Orto (Pl. F, 2), with fine late-Gothic façade and a curious tower, possesses some good works of art.

RIGHT. 1st altar, *Cima da Conegliano*, John the Baptist in a group of saints (1489). — In the CHOIR, paintings by *Jac. Tintoretto* (d. 1594), who is buried in the adjoining chapel. — The LEFT AISLE also contains several pictures by *Tintoretto*. In the Cappella Contarini, two busts by *Al. Vittoria*; over the altar at the entrance, a Madonna by *Giov. Bellini*.

SANTA CATARINA (Pl. G, 3; when closed, entr. through the Convitto Nazionale, on the right). Over the high-altar is a *Betrothal of St. Catharine, by *P. Veronese*, one of the master's most brilliant works.

I GESUITI (Pl. G, H, 3), constructed in a florid baroque style in 1715-30, is entirely lined with marble in the interior. In the 1st chapel to the left of the main entrance is a Martyrdom of St. Laurence by *Titian* (1558), sadly injured. Best light about noon.

e. Eastern Quarters. Santi Giovanni e Paolo. Excursions.

From the Piazzetta dei Leoni (p. 77), on the N. side of St. Mark's Church, we turn to the E. by the Calle di Canonica, pass round the *Palazzo Patriarcale* on the right, and reach the *Pal. Trevisani* (Pl. H, 5), or *Bianca Cappello*, now occupied by the chamber of commerce. We cross the Rio di Palazzo (fine view from the Ponte di Canonica of the back of the Palace of the Doges and the Bridge of Sighs), and traverse two small piazzas to the church of **San Zaccaría** (Pl. H, I, 5), built in 1458-1515 in the transition style between Gothic and Renaissance. This church contains a painting by *Giov. Bellini* (Madonna enthroned; 1505) over the 2nd altar on the left, fine stalls by *Marco da Vicenza* (1460), and three carved wooden altars by *Ant. Vivarini* and *Giov. Alemanno* (1443 and 1444; in a closed chapel in the ambulatory). — Returning to the piazza we have just crossed, we take the Calle San Provolo to the right (N.), cross the Ponte dei Carmini immediately to the left, and follow the Calle Corte Rotta and the Ruga Giuffa (on the right is the Gothic *Arco Bon*), and thus reach the large CAMPO SANTA MARIA FORMOSA. The church of —

Santa Maria Formosa (Pl. H, 4) possesses a *St. Barbara by *Palma Vecchio* (1st altar to the right), in the best and grandest form of the master's art.

We leave the Campo S. Maria Formosa by the Calle Lunga, turn to the left into the narrow Calle Bragadin before the first bridge,

cross the Rio San Giovanni in Laterano, and, bearing to the left, reach the Campo Santi Giovanni e Paolo.

Santi Giovanni e Paolo (Pl. H, 4; comp. p. 73), or in the Venetian dialect '*San Zanipólo*', a Dominican church erected in the Gothic style in 1330-90 (?), contains the monumental tombs of the doges, whose funeral service was always performed here.

Interior. To the left of the main entrance: Mausoleum of Doge Pietro Mocenigo (d. 1476), by *Pietro Lombardo*. — To the right, Tomb of Doge Giov. Mocenigo (d. 1485), by *Tullio* and *Ant. Lombardo*. — Over the entrance is the large monument of Doge Luigi Mocenigo (d. 1577) and his wife.

Right Aisle. By the 1st altar: *Bissolo*, Madonna and saints; monument of Marc Antonio Bragadino (d. 1571), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive; 2nd altar: Altar-piece in six sections by *Alvise Vivarini* (?); monument of Senator Alvise Michiel (d. 1589). — Farther on, beyond the large chapel, the huge monument of the Valiers, a rich baroque work (ca. 1700).

Right Transept. On the right wall, St. Augustine, by *Bart. Vivarini* (1473); Coronation of the Virgin, by *Cima da Conegliano;* 1st altar, Apotheosis of St. Antoninus, by *Lorenzo Lotto;* over the door, Tomb of Gen. Dionigi Naldo (d. 1510), by *Lor. Bregno*. — Stained glass by *Girol. Moceto* (1473).

Choir Chapels. Tombs of the Doges: (r.) Michele Morosini (d. 1382), in the Gothic style, with a mosaic in the lunette, and Leonardo Loredan (d. 1521), with sculptures by *Danese Cataneo* and others; (l.) *Andrea Vendramin (d. 1478), by *Aless. Leopardo*, and Marco Corner (d. 1368), Gothic.

Left Transept. Above the entrance to the Chapel of the Rosary (Capp. del Rosario, founded in 1571 to commemorate the battle of Lepanto and gutted by fire in 1867), the monument of Doge Antonio Venier (d. 1400), in the style of the *Massegne*. — Farther on in the church, monument of the wife and daughter of Doge Antonio Venier, 1411; monument with equestrian statue in wood, of Leonardo da Prato (d. 1511).

Left Aisle. On the right and left of the door of the Sacristy, wood-carving by *Andrea Brustolon* (1698); over the door, busts of Titian and the two Palmas, by *Jac. Albarelli*, 17th century. In the Sacristy, a painting by *Alvise Vivarini*. — Farther on in the aisle, monument of Doge Pasquale Malipiero (d. 1462) by *Pietro Lombardo;* tombstone of the senator Bonzio (d. 1508); in the recesses below, (r.) the recumbent effigy of Doge Michele Steno (d. 1413); monument of Doge Tommaso Mocenigo (d. 1423), by *Piero di Niccolò* and *Giov. di Martino* of Florence; monument of Doge Niccolò Marcello (d. 1474) by *Pietro Lombardo*. Over the following altar, early copy of Titian's Death of St. Peter Martyr (destroyed when the Capp. del Rosario was burned). Over the last altar, a statue of St. Jerome by *Aless. Vittoria*.

On the N. side of the Campo rises the rich façade of the ***Scuola di San Marco** (Pl. H, 4), erected in 1485-95 by *Moro Coducci* and the *Lombardi*, with reliefs in perspective. The building, with the adjacent Dominican monastery, is used as a hospital. — In the centre of the Campo is the equestrian ***Statue of Bartolomeo Colleoni* (d. 1475), general of the Republic, modelled by *Andr. Verrocchio* (d. 1488) and cast in bronze by *Aless. Leopardi*, who also designed the lofty marble pedestal (1490-95). — The neighbouring church of **Santa Maria dei Miracoli* (Pl. G, H, 4) is a small early-Renaissance building, erected in 1480-89 by *Pietro Lombardo*, and richly encrusted with marble.

To the E. of Santi Giovanni e Paolo lies San Francesco della Vigna (Pl. I, K, 4), with a façade by *Palladio* (1568), statues of saints (4th chapel on the left) by *Al. Vittoria*, marble reliefs from the workshop of the *Lombardi* (chapel to the left of the choir), and a Madonna by *Giov. Bellini* (in the cloister-chapel). — Farther to the S. are the churches of San Giorgio degli Schiavoni (Pl. I, 5), with charming pictures by *Vitt. Carpaccio* (ca. 1502-08; best light about noon); San Giorgio dei Greci, with an iconostasis adorned with Byzantine paintings; and San Giovanni in Bragŏra (Pl. I, 5), with paintings by *Cima da Conegliano*, *Paris Bordone*, and others. — Not far to the S. is the *Riva degli Schiavoni*, see p. 79.

To the E. of San Giorgio in Bragora lies the **Arsenal** (Pl. K, L, 5; adm., see p. 73), in front of which are four antique lions. The beautiful early-Renaissance gate is of 1460. The museum to the left of the court contains models of ships (among others that of the Bucintoro, from which the Doge was wont annually on Ascension Day to throw a ring into the Adriatic, which he thus symbolically wedded with Venice) and (on the 2nd floor) a fine collection of weapons.

The Rio dell' Arsenale leads to the church of *San Biagio* (Pl. K, 6) on the S., in front of which stands a memorial of the great flood of March, 1882.

Farther on the Via Garibaldi leads to the **Giardini Pubblici** (Pl. L, M, 6, 7), an attractive park, with a monument to *Garibaldi* at the entrance, and the *Palazzo dell' Esposizione Artistica*, used for the international art-exhibition (see p. 72). On a hill at the S. end of the park is a café commanding fine views of the town and the lagoon. — Steamboat-station, see p. 71.

A trip should be made, especially during the bathing-season, to the **Lido** (steamboat, p. 71). — Visitors should also not omit an excursion to Murano, $^1/_2$ hr. to the N.E. of Venice. A steamboat leaves the Fondamenta Nuove (Pl. H, 3) every $^1/_4$ hr. (fare 10 c.) and calls at *San Michele*, the cemetery island *(Cimitero)*, on the way.

Murano, with 3600 inhab., is the principal seat of the Venetian glass-industry. Near the steamboat-pier is the church of *San Pietro Martire* (1509), with a Madonna by Giov. Bellini, painted in 1488. — Beyond the main canal (along the quay to the right from the bridge) rises the *Cathedral of San Donato*, dating from the 12th century. The interior has a mosaic pavement and columns of Greek marble. In the apse is an ancient mosaic on a gold ground. — The *Museo Civico* in the Municipio presents an interesting exhibition of the products of the glass-industry from the 15th cent. onwards (adm. $^1/_2$ fr.).

The Venetian glass-industry, of very ancient origin, was first established by Byzantine glass-workers. After 1289, however, owing, it is

A
B
C
D
Piacenza
Sarzana
1
2
3
4
5
6
Gr. Velocità
Staz.e d. Ferrovia
Barriera Carbonara
C. Rossetti
Covo Galassi
Strada Comunale per Bagnarola
Strada dei Bagnarola
Strada di Circonvallazione
Caserma
Foro Boario vecchio
Pal.o del Giardino
(Scuola Cent.le di Tiro)
Soc.tà Orti-coltura
Bersaglio Militare
Giardino Pubblico
Palazzetto
Strada delle Fonderie
Foro Boario
Boario
Foro Boario
Tiro a Segno
Intendenza di Finanza
Pal.o d. Pilotta
Politeama Reynach
Biblioteca
Prefettura
Posta
Teatro Regio
S. Alessandro
Via Barriera Emilia
Via Massimo d'Azeglio
Strada Massimo d'Azeglio
ex Convento dei Paolotti
Ospedale civile S. Lazzaro
S.ta Croce
B. Rosario
Grazie
Rocchetta
S. Gervaso e Protaso
Pal.o della Università
Università
Borgo Riccio
Borgo Pipa
Borgo Parente
Borgo Basilide
Scuole
Il Quartiere
Borgo San Giuseppe
S. Giuseppe
Strada Farnese
Strada Emilia
Strada Repubblica
Strada di Circonvallazione
Nuova Cuprazucca
Borgo Cappuccini
Borgo delle Carre
Borgo dei Salti
Molino
Ognissanti
Viale San Felice
Bar.a Nino Bixio
Cimitero
Ponte Lamberto
Tramway a vapore
Ptà Taro
Ragazzola
Sarzana
Geograph. Anstalt von

Wagner & Debes, Leipzig.

said, to the danger of fire, the glass-foundries were gradually removed from Venice to Murano. The art attained its zenith in the 15-16th centuries. The 18th cent. saw its complete decline, and it was not until 1859, principally owing to the efforts of Signor A. Salviati (d. 1890), that it again began to prosper. Perhaps the most beautiful of the objects produced here are the extraordinarily thin and fragile but richly decorated vessels, some coloured and others plain, which assume the most fantastic shapes. Chandeliers and mirrors, wreathed with flowers and foliage, are also produced here, and the mosaic-painters, for whom the church of St. Mark has been a continuous school for centuries, once more receive commissions from all parts of Europe. The chief firms are mentioned on p. 72.

15. From Milan to Bologna viâ Parma and Modena.

134 M. Railway in 3½-7 hrs. (fares 25 fr. 10, 17 fr. 55, 11 fr. 30 c.; express 27 fr. 60, 19 fr. 30 c.). A dining-car (déj. 3½, D. 4½ fr.) is attached to the fastest train. The 'lightning express' mentioned at p. 95 may be used as far as *Parma*.

Milan, see p. 23. — At (4½ M.) *Rogoredo* a line diverges to Pavia (Genoa), see p. 34. — 11 M. *Melegnano*, formerly *Marignano*. — 15½ M. *Tavazzano*. The plain is intersected by countless irrigation-canals. — 20½ M. *Lodi* (260 ft.), a town of 17,346 inhab., was Milan's bitterest opponent in the middle ages. — 32½ M. *Casalpusterlengo*. — 35½ M. *Codogno* (to Cremona see p. 47). — Just before reaching Piacenza we cross the *Po*.

42½ M. **Piacenza** (200 ft.; *Hôt. San Marco*, Via San Marco; *Rail. Restaurant*, déj. 4 fr.), a provincial capital and the see of a bishop, with 35,647 inhabitants. The *Palazzo Municipale*, a fine Gothic building of 1281, stands in the Piazza de' Cavalli, which derives its name from the equestrian statues of the Dukes Alessandro and Ranuccio Farnese. The *Cathedral*, with excellent frescoes by Guercino and Lod. Carracci, dates from the 12th and 13th centuries.

The railway now follows the direction of the ancient *Via Æmilia*, the great military road constructed in B. C. 187 by the Consul M. Æmilius Lepidus to protect the provinces of the N. Apennines. The whole country as far as Rimini (p. 191) still bears the name of *Emilia*. Fine views of the Apennines on the right. — 49 M. *Pontenure;* 52½ M. *Cadeo;* 56 M. *Fiorenzuola d'Arda*. — 64½ M. *Borgo San Donnino* (235 ft.), with a beautiful old cathedral. — 70 M. *Castelguelfo*. We cross the *Taro*.

78½ M. **Parma.** — **Hotels.** Albergo Centrale Croce Bianca (Pl. a; D, 4), Strada Garibaldi, near the Steccata; Italia (Pl. b; E, 3), Via Cavour, with good trattoria; Concordia, Borgo Angelo Mazza (Pl. D, 3), near the last. — **Café.** *Cavour*, Via Cavour (Pl. D, E, 3). — **Cab** to or from the station 1 fr., two-horse 1 fr. 60 c.; per hour 1 fr. 60 c. or 2 fr. — **Omnibus** from the railway-station to the Piazza Garibaldi and the Corso Vitt. Emanuele every 20 minutes.

Post Office (Pl. D, 3), Piazza della Prefettura.

Parma (170 ft.), the capital of a province (formerly of a duchy), with a university founded in 1422, numbers 46,691 inhabitants. The *Via Æmilia* intersects the Piazza Garibaldi (Pl. D, 4), the centre of the town, in which rise the *Palazzo del Governo* and the *Palazzo Municipale* and statues of *Garibaldi* and *Correggio* (*Antonio Allegri;* 1494-1534), the great master of chiaroscuro, who lived and worked in Parma.

The Cathedral (*Duomo;* Pl. E, 3) is an admirable example of the Lombard-Romanesque style, begun in 1058, but not completed till the 13th century. The dome is embellished with an Assumption, by *Correggio,* painted in 1526-30, but much injured by damp. Visitors may ascend into the dome; best light at midday.

The Baptistery (*Battistero;* Pl. E, 3), of Veronese marble, was built in 1196-1270 and adorned with sculptures by *Benedetto Antelami.* In the interior (key at No. 2, opposite the S. entrance) are high-reliefs of the months and some important frescoes, interesting to students of art, all of the 13th century. — Behind the cathedral is the church of San Giovanni Evangelista (Pl. E, 3), erected in 1510 (the baroque façade in 1604), containing some beautiful frescoes by *Correggio* and his pupil *Parmigianino.*

A few paces to the N.W. of the Piazza Garibaldi is the *Madonna della Steccata (Pl. D, 3), modelled on St. Peter's at Rome, and built in 1521-39. The interior is interesting. Near it rises a *Statue of Parmigianino,* by Giov. Chierizi (1879).

In the Piazza della Prefettura (Pl. D, 3), which contains a statue of *Victor Emmanuel II.,* stands the former *Palazzo Ducale,* now the Prefettura. Adjacent, to the N.W., is the Palazzo della Pilotta (Pl. D, 3), consisting of a series of buildings begun by the Farnese in 1597 but never completed. It contains a library and an interesting collection of antiquities and pictures (open 10-4, adm. 1 fr.; Sun. and holidays 10-2, free; entr. by the broad flight of steps in the court to the left).

In the entresol is the Museo di Antichità, with an important collection of coins, fine old bronzes, and other antiquities. Some of these were found at Velleia, a town overwhelmed by a landslip in A. D. 278.

On the first floor is the extensive **Picture Gallery.** II. Room. On the left, 371. *Giulio Romano* (after a sketch by Raphael), Christ in glory, with saints. — III. Room or Rotunda. Two colossal statues of Hercules and Bacchus with Ampelus, in basalt, found on the Palatine at Rome (p. 263). To the right: 361, 360. *Cima da Conegliano,* Madonnas with saints. — IV-VI. Large Saloon: Copies of Correggio's Coronation of the Virgin (in S. Giovanni, p. 94), by the *Carracci; Franc. Francia,* 123. Pietà, 130. Madonna in glory, 359. Holy Family. In the middle of the room: *Canova,* Marble statue of Marie Louise, wife of Napoleon, Duchess of Parma 1815-47. — The door to the left of the statue leads to Rooms IX-XIII, which contain the collection of portraits (in R. XII: 302. *Seb. del Piombo,* Pope Clement VII.; *355. *Holbein the Younger,* Erasmus, 1530). — We now return to Room III and pass to the right through RR. XV and XVI into Rooms XVII-XXI (*Pictures by *Cor-*

reggio): 1 (350). Repose during the flight to Egypt ('Madonna della Scodella'); 3 (31). Madonna della Scala, fresco (much injured); 4 (351). Madonna di San Girolamo, also known as 'Il Giorno' (ca. 1527); 6 (353). Martyrdom of SS. Placidus and Flavia; 5 (352). Descent from the Cross (ca. 1525).

The **Teatro Farnese,** also situated here, was built by *G. B. Alleotti*, a pupil of Palladio, in 1618-28 (key kept by the custodian of the Antiquarian Museum; fee 30 c.).

The custodians of the picture-gallery keep the keys (fee 50 c.) of the Convento di San Paolo (Pl. D, E, 3), formerly a Benedictine nunnery. One of the rooms is decorated with *Frescoes by *Correggio:* Diana, Cupids (the celebrated 'Putti del Correggio'), etc., his first work at Parma (1518-19).

From Parma *(Milan)* to Sarzana *(Spezia, Pisa)*, 72 M., 'lightning express' (Milan-Pisa-Rome) in $2^1/_2$ hrs. (fares 14 fr. 85, 10 fr. 40 c.); ordinary trains $4^1/_2$-5 hrs. (13 fr. 50, 9 fr. 45, 6 fr. 10 c.). For *Sarzana* passengers by ordinary trains change carriages at Santo Stefano di Magra; no connection to *Spezia* by the lightning express. — The line runs to the S.W. through the plain to ($7^1/_2$ M.) *Collecchio*, and at (12 M.) *Ozzano Taro* enters the stony valley of the *Taro*, which it ascends to (38 M.) *Borgotaro*. It then penetrates the main ridge of the Apennines by means of a tunnel $4^1/_2$ M. in length (transit in 9 min.), and descends viâ ($43^1/_2$ M.) *Grondola-Guinadi* to (49 M.) **Pontrémoli** (770 ft.), a little town with 4107 inhab., splendidly situated on the *Magra*, on the S. slope of the Apennines. — Traversing the fertile district of Lunigiana (p. 122), we descend the valley of the Magra. 62 M. *Aulla*, in a beautiful situation; 67 M. *Santo Stefano di Magra*, the junction for the railway to Vezzano Ligure (p. 122) and Spezia ($7^1/_2$ M. in 20 min.). — 72 M. **Sarzana,** a station on the Genoa and Leghorn line (p. 122).

Parma is also a junction for the lines from *Suzzara* to *Mantua* (p. 60) and from *Piadena* to *Brescia* (p. 38).

86 M. *Sant' Ilario d'Enza.* — $95^1/_2$ M. **Reggio** (190 ft.), the *Regium Lepidi* of antiquity, now called *Reggio Emilia* to distinguish it from Reggio in Calabria, is a provincial capital with 19,681 inhabitants. It is the birthplace of *Lodovico Ariosto* (1474-1533), the greatest Italian poet of the 16th century. — $103^1/_2$ M. *Rubiera.*

$111^1/_2$ M. **Módena** (115 ft.; *Albergo Reale; Italia*), the Roman *Mutina*, once the capital of a duchy and now of a province, lies in a fertile plain bounded by the *Secchia* and the *Panaro*. It numbers 26,847 inhab. and is the seat of a university.

The Piazza Grande in the centre of the town, near the Corso della Via Emilia, the principal street, contains the Cathedral, begun by Countess Matilda in the Romanesque style in 1099, and consecrated in 1184. The reliefs on the façade representing the creation of the world and its history down to Noah were executed about 1099. The interior also is interesting; the crypt contains a Holy Family in terracotta by *Guido Mazzoni* (1450-1518). The campanile *(Torre Ghirlandina)*, erected in 1224-1319, leans a little towards the back of the cathedral, which is itself slightly out of the perpendicular.

To the N.W., in the Corso della Via Emilia, is the church of

San Giovanni Battista, with a painted group (Pietà) by Guido Mazzoni. Farther on is a statue of the historian *Lodovico Muratori* (1672-1750). The Albergo Arti, built in 1767, with the *Biblioteca Estense* and a valuable picture-gallery *(Reale Galleria Estense)*, is situated at the N.W. end of the Corso. — Adjoining it on the left is the church of *Sant' Agostino*, a 'Pantheon Estense', containing (to the right of the entrance) a Pietà by *Ant. Begarelli* (1498-1565). Other works in terracotta by the same notable artist are to be found in *San Francesco* and *San Pietro*. — The magnificent *Palazzo Ducale*, begun in 1634, is now a military school.

118 M. *Castelfranco d'Emilia;* 123 M. *Samoggia*. — We cross the narrow *Reno*, the *Rhenus* or *Amnis Bononiensis* of the ancients. The *Monte della Guardia*, to the right, is crowned by the Madonna di San Luca (p. 104).

134 M. *Bologna*, see p. 98.

16. From Padua (Venice) to Ferrara and Bologna.

76½ M. Railway in 2½-5 hrs. (fares 14 fr. 30, 10 fr., 6 fr. 45 c.; express 15 fr. 70, 11 fr., 7 fr. 15 c.).

From Venice to *Padua*, 23 M., see R. 12. — The railway skirts the navigable *Canale di Battaglia*. — 6 M. *Abano Bagni*. The volcanic chain of the *Monti Euganei*, whose highest point is the *Monte Venda* (1895 ft., with a ruined convent), rises in the vicinity.

8 M. *Montegrotto*. We thread a tunnel. — 11 M. *Battaglia* (36 ft.), with noted warm saline springs and the handsome château of *Cattaio*. — 14½ M. *Monsélice*, with a ruined castle, is the junction for the line to *Este* and *Mantua* (p. 60).

We cross the Battaglia canal. 18 M. *Sant' Elena;* 23 M. *Stanghella*. The district is marshy but fertile. Near *Boara* the train crosses the *Adige*. — 27½ M. *Rovigo* (23 ft.; Corona Ferrea), a provincial capital with 6038 inhabitants. The picture-gallery in the Palazzo Comunale contains some excellent paintings, especially of the Venetian school.

32½ M. *Arquà Polesine*. We cross the *Canal Bianco*, and at (36 M.) *Polesella* reach the *Po*, which here forms the boundary between Venetia and the Emilia. — Beyond the Po lies (45 M.) *Pontelagoscuro*.

47 M. **Ferrara.** — **Hotels.** Stella d'Oro, opposite the castle, with a good trattoria, R. from 2, omn. ¾ fr.; Alb. Europa, Corso della Giovecca, opposite the post-office; Pellegrino e Gaiana, Piazza Torquato Tasso, plain. — **Cafés.** *Villani*, Piazza del Commercio; *Folchini*, Corso della Giovecca, etc. — **Cabs.** Per drive ½ fr., between the station and the town 1, at night 1½ fr.; per hr. 1½ fr., each ½ hr. more 60 c., trunk 25 c. — Omnibus from the station to the cathedral 15 c.

Ferrara (30 ft.), situated in a fertile plain, 3 M. to the S. of the Po, is the capital of a province and the seat of a university and of an archbishop. Pop. 32,428. It possesses broad and quiet streets, numerous palaces, and other reminiscences of its golden period when it was a prosperous commercial place with 100,000 inhab. and the seat of the celebrated court of the House of Este.

Azzo II. (d. 1097) became MARGRAVE OF ESTE under Emp. Henry IV. His son *Welf* was invested with the duchy of Bavaria, and Welf's son *Henry the Proud* became the founder of the families of Brunswick and Hanover, while *Folco* (ca. 1097-1135), Azzo's eldest son, was the ancestor of the Italian house of Este. The period of greatest splendour was reached, in spite of bloody family feuds, in the 16th century. *Alfonso I.* (1505-34), at whose court *Ariosto* (p. 98) and *Titian* paid homage, married *Lucrezia Borgia*. His son *Hercules II.* (1534-38) was the husband of *Renata* of France, who accorded an asylum to the Reformers Calvin and Marot. Their son *Alfonso II.* (1558-97) was the patron of the poets *Torquato Tasso* (1544-95), and *Guarini* (1537-1612; author of the 'Pastor Fido'). Tasso, when his mind became unhinged, was afterwards imprisoned by Alfonso from 1579 to 1586 (the cell which the poet is alleged to have occupied is shown in the hospital of Sant' Anna). — The principal Ferrarese PAINTERS are *Cosimo Tura* (1432-95), *Francesco Cossa* (d. 1480), *Ercole de' Roberti* (d. 1496), *Lorenzo Costa* (1460-1535), *Dosso Dossi* (ca. 1479-1542), and *Benvenuto Tisi*, surnamed *Garofalo* (1481-1559).

The Viale Cavour, a broad avenue of limes, leads from the station to the town. — At its end rises the moated CASTELLO, a picturesque edifice with four towers, built by *Bartolino da Novara* in 1385 et seq. for Niccolò II. It was partly restored after a fire in 1554, and is now used as the Prefettura. The Sala dell' Aurora contains a beautiful frieze of children by pupils of *Dosso Dossi*.

In the Piazza Savonarola, on the S. side of the castle, stands a monument to *Girólamo Savonarola* (p. 134), who was born at Ferrara in 1452. — Farther on is the Piazza del Commercio, with the *Palazzo del Municipio* (on the right), the earliest residence of the Este family, rebuilt in the 18th century.

The CATHEDRAL *(San Giorgio)*, in the neighbouring Piazza della Cattedrale, is distinguished by an imposing Romanesque façade (12-14th cent.) and contains some good pictures of the Ferrarese school. At the S. corner rises a lofty and handsome *Campanile* of the 16th century. — Opposite is the *Palazzo della Ragione*, a Gothic building of brick (1315-26), still containing the courts of justice.

The church of *San Francesco*, of the late 15th cent., lies to the S.E. An echo here (under the second dome in the nave) answers sixteen times. — To the S.E. of this again, in the Via Scandiana (No. 23), is the *Palazzo Schifanoia*, completed in 1469, once a château of the Este and now a museum. The principal room, which is adorned with celebrated frescoes (some by *Franc. Cossa*), contains a number of choir-books of the 15th century. In the ante-room richly embellished with stucco mouldings, is a collection of coins, medals, and other antiquities.

The N. quarter of the town, founded in 1492 by Hercules I., is

traversed by two main streets, the *Corso Vittorio Emanuele* and the *Corso di Porta Po* and *di Porta Mare*. At their intersection rise four handsome palaces, the two principal being the *Palazzo Prosperi* or *de' Leoni* and the —

Palazzo de' Diamanti, so called from the peculiar facets of the stones with which it is built. The latter, an early-Renaissance structure (1492-1567), contains the *Ateneo Civico*, with the important *Municipal Picture Gallery* (open 10-4, Sun. and holidays 12-4; ½ fr.; entrance by the court on the left), where *Dosso Dossi* and *Garofolo* are especially well represented.

The *House of Ariosto*, Via dell' Ariosto 67, now the property of the town, contains a few relics of the poet. — A *Statue of Ariosto*, by Fr. Vidoni, in the Piazza Ariostea, stands on a column which was originally intended for a monument of Hercules I.

From Ferrara to *Ravenna* (p. 105), 46 M., railway in 2-2½ hrs. The stations are unimportant.

The railway from Ferrara to Bologna crosses several canals and runs through a flat, well-cultivated district where much rice is grown. Unimportant stations. — 76½ M. *Bologna.*

17. Bologna.

The **Railway Station** (Pl. E, 1; **Restaurant*, D. incl. wine 3½ fr.) lies outside the Porta Galliera. Railway to Ferrara, see above; to Ravenna, see p. 105; to Pistoja and Florence, see p. 108; to Parma and Milan, see R. 15; to Florence and Ancona viâ Faenza, see p. 191.

Hotels (comp. p. xx). *Grand Hôtel Brun (Pl. a; C, 4), Via Ugo Bassi 32, R. 3½-6, B. 1½, déj. 3½, D. 5, omnibus 1¼-1½ fr.; *Hôtel d'Italie (Pl. d; D, 4), cor. of Via Ugo Bassi and Via Pietrafitta, R. from 4, B. 1½, déj. 3½, D. 4½, omn. 1 fr.; both of the first class. — Albergo del Pellegrino (Pl. c; D, 4), Via Ugo Bassi 7, R. 2½-3, B. 1, déj. 2½, D. 4 fr. (incl. wine), omn. ¾ fr.; Stella d'Italia (Pl. f; E, 4), Via Rizzoli 6, with restaurant, R. 2-3 fr., omn. 60 c., Italian, good; Hôt. du Parc (Pl. e; E, 2), Via dell' Indipendenza 65, R. from 2 fr.; Tre Re e Metropole (Pl. h; E, 4), Via Rizzoli 25, R. 2-3, D. 3½ fr. — Less pretentious: Alb. San Marco (Pl. l; E, 2), Via dell' Indipendenza 60; Commercio (Pl. i; E, 4), Via degli Orefici 2, etc.

Cafés (comp. p. xxii). *Centrale*, Piazza del Nettuno (cor. of Via Ugo Bassi and Via dell' Indipendenza), much frequented in the evening; *delle Scienze*, Via Farini 24; *Galvani*, Piazza Galvani; *Café del Corso*, Via Santo Stefano 33.

Restaurants (comp. p. xxi). At the hotels; also, *Ristorante Eden* (see below), Via dell' Indipendenza 69; *Ristorante Firenze*, same street No. 10, moderate.

Post Office (Pl. 30; D, 4) in the Palazzo Comunale (p. 99), Piazza del Nettuno. — **Telegraph Office** (Pl. 31; D, 4) in the same building, entrance, Via Ugo Bassi 2.

Cabs. Per drive within the town ¾ fr.; first ½ hr. 1 fr., each following ½ hr. ¾ fr.; to or from the station 1 fr.; small luggage 25 c., trunk 50 c. To the Giardini Margherita, the Certosa, and other points 2 fr. per hour; to the Madonna di San Luca 2½ fr. Between 10 p.m. and 5 a.m. (in winter 9 p.m.-6 a.m.) 50 c. more in each case.

Tramway from the Piazza del Nettuno and the Piazza Vittorio Em-

BOLOGNA.

Chiese.

1.	*S. Apollonia*	G.H.4.
2.	*S. Bartolomeo di Reno*	C.3.
3.	*S. Benedetto*	E.2.
4.	*S. Cecilia*	F.4.
5.	*S. Maria delle Muratelle*	C.6.
6.	*S. Cristina*	H.6.
7.	*S. Donato*	F.4.
8.	*S. Giorgio*	D.3.
9.	*S. S. Giuseppe ed Ignazio*	F.7.
10.	*S. Gregorio*	D.4.
11.	*S. Isaia*	B.C.5.
12.	*S. Leonardo*	H.4.
13.	*Madonna di Galliera*	D.E.4.
14.	*S. Maria maggiore*	D.3.
15.	" " *della Pietà*	H.4.
	" " *(Mendicanti)*	
16.	" " *della Purificazione*	F.3.
	" " *(Mascarella)*	
17.	" " *della Vita*	E.5.
18.	*S. Mattia*	C.5.
19.	*S. Niccolò di S. Felice*	C.4.
20.	*S. Paolo*	D.5.
21.	*S. Rocco*	A.4.
22.	*S. Salvatore*	D.5.
23.	*S. S. Vitale ed Agricola*	G.4.

Edifizi pubblici.

24.	*Banca d'Italia*	E.5.
25.	*Cassa di Risparmio*	E.5.
26.	*Liceo Rossini*	F.4.
27.	*Museo civico*	E.5.
28.	*Palazzo Arcivescovile*	E.4.
29.	" " *del Podestà*	E.4.
30.	*Posta*	D.4.
31.	*Telegrafo*	D.4.
32.	*Torre Asinelli*	F.4.
33.	" " *Garisenda*	F.4.

Palazzi.

34.	*Pal. Bentivoglio*	F.3.
35.	" *Trotti (ora Rossi)*	G.6.
36.	" *Bianchi*	G.7.
37.	" *Bolognetti*	G.5.
38.	" *Bolognini*	F.5.
39.	" *Boncompagni*	E.4.
40.	" *Fantuzzi (Cloetta)*	G.4.
41.	" *Fava*	D.4.
42.	" *Fibbia*	D.3.
43.	" *Fioresi*	D.4.
44.	" *Cavazza*	E.5.
45.	" *Grassi*	E.3.
46.	" *Guidotti*	E.5.
47.	" *Isolani*	F.5.
48.	" *Magnani-Salem*	F.4.
49.	" *Malvezzi Medici*	F.4.
50.	" " " *Campeggi*	F.4.
51.	" *Pepoli*	F.5.
52.	" *Piella*	E.3.4.
53.	" *Pal. Pizzardi*	D.E.5.
54.	" *Sampieri*	F.5.
55.	" *Savini-Rambaldi*	F.5.
56.	" *Tanari*	D.3.
57.	" *della Viola*	H.3.
58.	" *Zambeccari di S. Paolo*	D.5.
59.	*Casa Rossini*	F.5.

Teatri.

60.	*Teatro Comunale*	F.4.
61.	" *Contavalli*	F.3.
62.	" *del Corso*	F.5.
63.	*Arena del Sole*	E.3.
64.	*Teatro Duse*	F.6.
65.	*Arena del Pallone*	E.F.2.

1: 13.350

0 100 200 300 400 Metri

Tramways

1:25.000

0 100 200 300 400 500 Metri

GIARDINI MARGHERITA

Geograph. Anstalt von Wagner & Debes, Leipzig

anuele (Pl. E, 4, 5) to the Railway Station (comp. the Plan); fare 10 c., with 'correspondance' ('biglietto di coincidenza') 15 c.

Baths. *Villa Rosa* ('Casa di Salute'), outside the Porta Castiglione.

Theatres. *Teatro Comunale* (Pl. 60; F, 4), Via Zamboni 30, performances usually in late autumn only; *T. Contavalli* (Pl. 61; F, 3), Via Mentana 2, and others. — *Eden Music-Hall* (Pl. E, 1), Via dell' Indipendenza 69.

Principal Attractions (1 day). Morning: *Piazza Vittorio Emanuele, San Petronio, San Domenico, Santo Stefano, Mercanzia, Academy.* Afternoon: *Madonna di San Luca.*

Bologna (165 ft.), the fortified capital of the *Emilia* (p. 93), with 128,080 inhab., is situated in a fertile plain at the foot of the Apennines, between the *Reno* (p. 108), the *Aposa*, and the *Savena*. It possesses a venerable and famous university and is the seat of an archbishop and the headquarters of the 6th army-corps.

The town was perhaps founded by the Ligurians and afterwards occupied by the Umbrians and Etruscans, who named it *Felsina*. It was subsequently conquered by the Gallic Boii, and by them called *Bononia*. In B. C. 189 it became a Roman colony which rose to great importance. In 1112 Emp. Henry V. constituted Bologna a free town. Its UNIVERSITY, the foundation of which is ascribed to Theodosius the Great (425), acquired a European reputation through *Irnerius*, who introduced the study of Roman law about 1088. In the 12-13th cent. it numbered from 3000 to 5000 students (in 1262 nearly 10,000); the present number is about 1500. — Bologna espoused the cause of the Guelphs and the Pope against Emp. Frederick II. In a bloody encounter at Fossalta, in May, 1249, *King Enzio*, the emperor's son, was taken prisoner by the Bolognese who kept him in confinement for the rest of his life (see p. 100). Protracted feuds between the powerful family of the *Bentivoglio* and the papal throne were waged from 1401 until 1506, when *Pope Julius II.* incorporated Bologna with the States of the Church. No further change took place, if we except the interval of the Napoleonic wars (1796-1815), until 1859, when the town finally united itself with the Kingdom of Italy.

The numerous PALACES (largely of the early-Renaissance period), constructed of brick, with their groundfloors openiug into arcades towards the street, impart a peculiar charm to the town. — Among the older PAINTERS *Francesco Francia* (1450-1517) stands preeminent. At the close of the 16th cent. *Lodovico Carracci* (1555-1619) founded a school of painting, afterwards carried on by his nephews *Agostino* (1558-1601) and *Annibale Carracci* (1560-1609). To this school belonged also *Guido Reni* (1574-1642), the most gifted and brilliant of their pupils, *Domenichino* (*Domenico Zampieri;* 1581-1641), *Giovanni Francesco Barbieri*, surnamed *Guercino* (1591-1666), and *Francesco Albani* (1578-1660).

The centre of the town is occupied by the *PIAZZA VITTORIO EMANUELE and the PIAZZA DEL NETTUNO (Pl. E, 5, 4), lying at right angles to one another, two of the handsomest squares in Italy. The former contains a statue of *Victor Emmanuel II.* (1888). In the Piazza del Nettuno is a *Fountain*, by Giov. da Bologna (p. 135), adorned with a large statue of Neptune, putti, and sirens riding upon dolphins, executed in 1564-66.

To the W. is situated the **Palazzo Comunale** (Pl. D, 4, 5), an extensive Gothic building begun in 1245, largely rebuilt (after a fire) in 1425-28 by *Fieravante Fieravanti*, and restored in 1885-87. A statue of Pope Gregory XIII. and (above) a relief of the Madonna by *Niccola dell' Arca* (1478) adorn the front.

From the N.W. corner of the anterior court a broad staircase, attributed to *Bramante*, ascends to the Hercules Room on the first floor, with a sitting figure of Hercules (in plaster) by *Alf. Lombardi* and a fresco by *Franc. Francia* (1505).

Opposite, on the E. side of the Piazza del Nettuno, stands the former **Palazzo del Podestà** (Pl. 29; E, 4), dating from 1201 but almost entirely rebuilt in the early-Renaissance style in 1492-94. The young and poetically-gifted King Enzio (see p. 99) was confined in one of the neighbouring houses, solaced by his attachment to the beautiful Lucia Vendagoli, to whom the Bentivoglio family trace their origin. — The adjacent Portico de' Banchi, erected by *Vignola* in 1562, is lined with shops.

In the S.E. corner of the Piazza Vitt. Emanuele rises —

***San Petronio** (Pl. E, 5), the largest church in Bologna and dedicated to its patron saint. It was begun in the Gothic style by *Ant. Vincenzi* in 1390, in emulation of the cathedral of Florence. Building operations finally came to an end in 1659, and only the nave and aisles as far as the transept were finished. Of the façade only the lower portion has been completed (ca. 1556); the beautiful sculptures of the main portal are by *Jacopo della Quercia* (1425-38).

The beautifully-proportioned Interior is rich in works of art. The marble screens of the chapels are remarkably fine. In the 4th Chapel on the right, stained glass by *Jacob of Ulm* (15th cent.); 8th Chapel, inlaid stalls by *Fra Raffaele da Brescia;* 9th Chapel, Statue of St. Anthony, an early work of *Sansovino*, and the eight Miracles wrought by him, in grisaille, by *Girolamo da Treviso;* fine stained glass from designs by *Pellegrino Tibaldi.* 11th Chapel: Assumption of Mary, a high-relief by *Tribolo* and his pupil *Properzia de' Rossi;* opposite to it is a Pietà by *Vincenzo Onofri.* — Under the canopy of the choir Charles V. was crowned emperor by Pope Clement VII. in 1530. — Left Aisle. In the *Fabbriceria*, the former workshop, at the end of the aisle, is the small *Museo di San Petronio* (building-plans and wooden models of the church; ecclesiastical furniture). The Cappella Baciocchi (the 5th from the high-altar) is graced by a Madonna of *Lor. Costa.* Between the 8th and 9th chapels is a fresco of St. Christopher (15th cent.), and on the pavement opposite a meridian-line drawn by *Giov. Dom. Cassini* in 1656.

To the S.E. lies the **Museo Civico** (Pl. 27; E, 5), in the *Palazzo Galvani*, Via dell' Archiginnasio 2. Entrance under the arcades (open 9-4, Nov.-March 10-3, adm. 1 fr.; Sun. 10-2 free).

We pass through a vestibule (with the ticket-office on the right) and enter the tastefully-restored colonnaded court of the old *Ospedale della Morte* (1450), in which the ancient and mediæval inscriptions are preserved. An adjoining room contains reminiscences of the Napoleonic wars and the Italian War of Independence. — In a second court, fine terracotta ornaments of the 14-16th centuries.

On the first floor we first enter the Museo d'Antichità. Room I (r.). Relics of the primitive dwellers in caves and lake-villages. — Rooms III-V. Egyptian antiquities. — Room VI. Græco-Roman antiquities. In the middle: *A, Head of Athena, of the time of Phidias; B, Gold ornaments; D, Vases; E, Greek portrait-head. — Room VIII. Etruscan antiquities (sculptures from the pediment of a temple at Arcevia, etc.). — Room IX. Roman antiquities.

Room X (Monumenti della Necropoli Felsinea) contains the most important objects of the collection. On the right are the earliest objects (Umbrian period), including early-Italic vases (the oldest with scratched

or engraved patterns, those of a later date with stamped ornaments), bronzes, ivories, etc. On the left are monuments of the Etruscan period, stelæ with reliefs, and complete tombs (especially under H); also Greek vases of the 5th cent. (imported). — The room to the right contains objects found in Celtic graves. — Room XI. Umbrian bronze utensils.

Farther on is the MUSEO MEDIOEVALE E MODERNO. Room XII. Modern weapons. — Room XIII. Majolica and glass. — Room XIV: Enamels and works in ivory. — Room XV: Sculptures (16-19th cent.); Renaissance medals. — Room XVI. Sculptures of the 8-15th cent.; by the window-wall, a bronze statue of Pope Boniface VIII. (1301); tombstones of Bolognese professors. — Room XVII. Old guild-books (in the centre).

Near the museum is the ARCHIGINNASIO ANTICO (Pl. E, 5), built by *Terribilia* in 1562-63 for the university. The marble statue of *Galvani* in front was erected in 1879.

Farther on to the S.W. the Via d'Azeglio leads to the **Palazzo Bevilacqua* (Pl. D, 6), the most beautiful early-Renaissance building in the town, with a magnificent court (1481-84). — The PIAZZA GALILEO (Pl. E, 6) is reached through the Via Marsili, which diverges to the left from the Via d'Azeglio. It contains two columns with statues of the Madonna and St. Dominic, the Gothic tombs of *Rolandino Passeggieri* (d. 1300) and *Egidio Foscherari*, the teachers of law, and the 13th cent. church of —

San Domenico (Pl. E, 6; closed 12-2), the façade of which is unfinished. The interior was completely remodelled in 1728-31.

RIGHT AISLE. The *Cappella San Domenico* contains the *Tomb of St. Dominic (b. in Castile in 1170, d. at Bologna, 1221), a sarcophagus *(arca)*, with reliefs from the life of the saint, by *Niccolò Pisano* and his pupil *Fra Guglielmo*. The lid, which is adorned with garlands of fruit held by putti, and the kneeling angel on the left are by *Niccolò dell' Arca* (d. 1494); the angel on the right is a youthful work of *Michael Angelo* (1494). In the half-dome, the apotheosis of St. Dominic, a fresco of resplendent colouring, by *Guido Reni*. — To the right of the choir, *Filippino Lippi*, Madonna (1501). — The CHOIR contains beautiful inlaid stalls by *Fra Damiano da Bergamo* (1528-41). Between the 1st and 2nd chapels to the left of the choir is the tomb (restored in 1731) of 'Heucius Rex', or King Enzio (p. 99).

A little to the S., in the Piazza de' Tribunali (Pl. E, 6), is the *Palazzo di Giustizia* (formerly *Ruini*), with a façade in the style of Palladio.

The Piazza Minghetti (Pl. E, 5), with a bronze statue of the statesman *M. Minghetti* (1896), lies to the N. of San Domenico. Thence, passing the handsome *Cassa di Risparmio* (Pl. 25; E, 5) on our left, we enter the Via Castiglione and before reaching the castellated *Pal. Pepoli* (Pl. 51; F, 5), built in 1344, turn to the right to visit —

Santo Stefano (Pl. F, 5) a group of eight edifices, the oldest of which, the former cathedral of *Santi Pietro e Paolo*, was probably founded as early as the 4th century. Three of the churches have their entrances on the street.

The present MAIN CHURCH (1637) has a pulpit of the 12th cent. on its old façade. — We proceed thence to the left into the *second* church, *Santo Sepolcro*, a successfully restored circular building with coloured brick ornamentation, erected before the year 1000, and perhaps originally a baptistery. A brick column was placed adjacent to each of the seven

antique columns, and in the 12th cent. the tomb of St. Petronius (d. 430) was added in imitation of the Holy Sepulchre at Jerusalem. — The passage to the left leads to the *third* church. This is the Romanesque basilica of *Santi Pietro e Paolo*, rebuilt in 1019 and frequently altered, while the exterior was rebuilt in 1880-85. — Behind Santo Sepolcro is a *Colonnade*, the *Atrio di Pilato*, dating in its present form from the 11th cent.; in the centre is a font. — Immediately in front is the *fifth* church, the *Chiesa della Trinità*, in the centre of which is a series of columns with Romanesque capitals. — Turning to the right in front of the entrance to the fifth church we enter the *sixth* building, the *Cappella della Consolazione*, to the right of which is the *seventh* building, the Romanesque *Confessio* or *Crypt* (enclosed by a screen), under the choir of the first church, dating from the 11th century. — The door straight in front admits to the *Cloisters* (11th cent.) of the suppressed Celestine monastery.

The Via Santo Stefano leads to the N.W. of the church past the handsome Gothic ***Mercanzia** (Pl. F, 5), the seat of the chamber of commerce, to the Piazza di Porta Ravegnana (Pl. E, F, 4). Here stand the Leaning Towers, the most singular structures in Bologna. The **Torre Asinelli** (Pl. 32), erected about 1109 by *Gherardo degli Asinelli*, is 320 ft. in height and 4 ft. out of the perpendicular. The **Torre Garisenda** (Pl. 33), begun in 1110, is 163 ft. high only, but has an inclination of 10 ft. In front stands the handsome *Weavers' Guildhall* ('Arte dei Drappieri'), built in 1496 and restored in 1620.

Radiating from the leaning towers are five streets leading to the E. gates: the Via Castiglione and Via Santo Stefano, already mentioned, the Via Mazzini, Via San Vitale, and Via Zamboni.

Immediately to the left in the Via Mazzini (Pl. F, G, H, 5) rises the domed church of *San Bartolomeo* (Pl. F, 4). Farther on, on the right (No. 19), is the *Casa Isolani* (Pl. 47), with a projecting upper story (13th cent.) supported by oaken beams. — Opposite, on the left (No. 24), is the Palazzo Sampieri (Pl. 54; F, 5), remarkable for its excellent frescoes by the *Carracci* and *Guercino* illustrating the story of Hercules (fee $^1/_2$ fr.). Adjoining (No. 26) is *Rossini's House* (Pl. 59).

In the Via San Vitale, facing the church of *Santi Vitale ed Agricola* (Pl. 23, G, 4; altar-piece by Franc. Francia in the large chapel on the left), stands the *Palazzo Cloetta*, formerly *Pal. Fantuzzi* (Pl. 40), by Formigine.

In the Via Zamboni (Pl. F, G, H, 4, 3) are, on the right, the *Pal. Malvezzi-Medici* (Pl. 49; No. 13), built by Bart. Triachini in 1550, and, on the left, the *Pal. Magnani-Salem* (Pl. 48; No. 20), by Dom. Tibaldi (1577), and the *Pal. Malvezzi-Campeggi* (Pl. 50; No. 22). — Opposite is the church of —

San Giacomo Maggiore (Pl. F, 4), founded in 1267, with a fine portico of 1478 and barrel-vaulting of 1497.

The 6th chapel in the ambulatory (Cap. de' Bentivogli) contains a *Madonna, with angelic musicians and four saints (1499), by *Fr. Francia*, frescoes by *Lorenzo Costa*, representing the Triumph of life and death,

after Petrarch, on the left, and the Madonna enthroned with the Bentivoglio family on the right (1488), besides an equestrian relief of Annibale Bentivoglio (d. 1445) ascribed to *Niccolò dell' Arca* (1458). Opposite, in the ambulatory, is the *Monument of Antonio Bentivoglio (d. 1435) by *Jacopo della Quercia.*

The sacristan keeps the keys of the adjacent oratory of **Santa Cecilia** (Pl. 4; F, 4), with fine frescoes by *Lor. Costa, Franc. Francia,* and their pupils.

Farther on (left) is the *Teatro Comunale* (Pl. 60; F, 4), then (right) the UNIVERSITY (Pl. G, 3, 4; comp. p. 99), in the former *Palazzo Poggi;* the court designed by *Bart. Triachini.* The tower, containing the observatory, affords a fine view.

We proceed hence to the old Jesuit College, now containing the —

Accadémia di Belle Arti (Pl. G, 3). On the groundfloor are casts and modern works of art. The valuable *PICTURE GALLERY *(Reale Pinacoteca),* on the first floor, is open on week-days 9 a. m. to 3 p. m. (April-Oct. 9 to 4); adm. 1 fr. (Sun. 11-2 free).

We turn to the right from the ticket-office and traverse CORRIDOR I, which contains paintings by Bolognese masters of the second half of the 17th and of the 18th century. To the right of the corridor are two rooms with modern, and one with ancient paintings. At the end of the corridor is the —

GUIDO RENI ROOM, containing prominent works of *Guido Reni* (p. 99). To the right of the entrance, 137. Samson, victorious over the Philistines, drinking out of the jaw-bone of an ass; 138. Madonna del Rosario; 140. St. Sebastian; *134. Madonna della Pietà, below are SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus (1616); 139. Sant' Andrea Corsini; *136. Crucifixion, with the Madonna, Mary Magdalen, and St. John; 135. Massacre of the Innocents. In this room also are: *Franc. Albani,* 2. Baptism of Christ, 3. Madonna del Rosario; 566. *Carlo Cignani,* Madonna with saints. By the approach to the next room: 142. *Guido Reni,* Chalk drawing for the 'Ecce Homo'; 30. *Simone Cantarini,* Portrait of Guido Reni.

CARRACCI ROOM. To the right: 12. *Guercino,* St. William of Aquitaine receiving the robe of the order from St. Felix; 43. *Lod. Carracci,* Transfiguration; 206. *Domenichino,* Martyrdom of St. Agnes; 36. *Ann. Carracci,* Madonna on clouds, with saints; 35. *Ag. Carracci,* Assumption; 47. *Lod. Carracci,* Conversion of Paul; 13. *Guercino,* St. Bruno and another Carthusian worshipping the Virgin in the desert; 34. *Ag. Carracci,* Communion of St. Jerome; 208. *Domenichino,* Death of St. Peter Martyr. — The adjacent TIARINI ROOM contains works by the *Procaccini* and also Bolognese paintings (ca. 1550-1650).

RAPHAEL ROOM. To the right: **152. *Raphael,* St. Cecilia. The beautiful patron-saint of music, her hands resting mechanically on the organ which she has just been playing, gazes entranced up to heaven, where six angels have caught up the melody and continue it in song; she is surrounded by SS. Paul, Mary Magdalen, John the Evangelist, and Petronius, who also are listening to the celestial music (painted about 1515). — 198. *Giorgio Vasari,* Banquet of Gregory I.; 197. *Pietro Perugino,* Madonna in glory, with SS. Michael, John the Baptist, Catharine, and Apollonia; 61. *Cima da Conegliano,* Madonna.

FRANCIA ROOM, with important works by *Francesco Francia* (p. 99): 371. Annunciation, with four saints; 499. Madonna and St. Bernard; 83. Christ mourned over by angels; 586. Two niello works in silver by Francia, specimens of the pax used in the celebration of the mass; 82. Adoration of the Shepherds, Madonna, and Crucifixion, in a fine landscape; 372, 80. Madonna enthroned, with saints; 79. Annunciation, with SS. John the Baptist and Jerome; 81. Madonna worshipping the Child, with saints and the donors; *78. Madonna enthroned, with saints, angelic

musicians, and the donor. Also in this room are, 204. *Timoteo Viti*, Mary Magdalen; *Lor. Costa*, 65. St. Petronius with SS. Francis of Assisi and Thomas Aquinas, 392. Madonna and saints; 64. *Franc. Cossa*, Madonna with St. Petronius and St. John the Evangelist (1474). — We now proceed to the left to —

Corridor V., with paintings of the Florentine, Bolognese, and Venetian Schools (14-15th cent.), and descend a few steps to the large Corridors, with unimportant pictures (in Corridor IV, 275. *Raph. Mengs*, Pope Clement XIII.), engravings, woodcuts, etc., and thence reach the exit.

We continue our way through the Via delle Belle Arti to the *Palazzo Bentivoglio* (Pl. 34; F, 3), built about 1620 (?), and to San Martino (Pl. E, F, 3), a Carmelite church in the Gothic style (1313), containing (1st chapel on the left) a Madonna and saints by *Fr. Francia.*

Between San Martino and the Piazza del Nettuno lies the venerable cathedral of *San Pietro* (Pl. E, 4), dating from 910, with a choir by Dom. Tibaldi (1575) and a nave restored in the baroque style in 1605. Adjoining it is the *Archiepiscopal Palace* (Pl. 28). — The neighbouring Via Manzoni, to the N.W., contains the small church of the *Madonna di Galliera* (Pl. 13; D, E, 4), with a fine early-Renaissance façade of brick (1510-18). — Opposite stands the *Palazzo Fava* (Pl. 41; D, 4), with frescoes by the *Carracci* from the myths of Jason and Æneas.

On the N. side of the town, within the walls and on the site of the *Castello di Galliera*, rises the Montagnola (Pl. E, F, 1, 2), a slight eminence laid out as a promenade. During July, August, and September the favourite 'Giuoco del Pallone' or ball-game is played in a building here (charge for admission).

The most frequented promenade is in the Giardini Margherita, to the S.E. of the town, between the Porta Castiglione and the Porta Santo Stefano (Pl. F, G, H, 7; military band in summer).

About 1 M. from the Porta d'Azeglio (Pl. D, 7), on an eminence to the left, rises the former monastery of **San Michele in Bosco** (440 ft.), built in 1437, now an *Orthopaedic Institute* (fine view). It may also be reached from the S.W. exit of the Giardini Margherita.

A tramway (see p. 98) runs to the Porta Sant' Isaia (Pl. A, 4), on the W. side of the town, and thence to the **Certosa**, founded in 1335 (¼ hr. from *Meloncello*, see below). Occupying the site of an Etruscan burial-ground, it was consecrated as a cemetery *(Campo Santo)* in 1801, and contains numerous old and new monuments (custodian in the 1st court on the left; fee ½-1 fr.).

On the top of the *Monte della Guardia*, 3 M. to the S.W. of Bologna, stands the pilgrimage-church of the **Madonna di San Luca** (950 ft.), erected in 1723. It is connected with the Porta Saragozza (Pl. A, 6) by a series of *Arcades*, built in 1674-1739, which sends off a branch midway to the Certosa (see above). Steam-tramway (20 c.) from the Piazza Malpighi (Pl. C, 4, 5) to *Meloncello* at the foot of the hill; thence the steps may be avoided by following the road along the arcades. — A better road diverges to the left into the valley of the *Rio Ravone*, ½ M. outside the Porta Saragozza, and ascends the *Monte Albano* in wide curves. The view from the S. ascent to the portal of the church and from the dome (staircase from the roof of the church; ½-1 fr.) is very extensive. The precincts of the church and the adjacent entrenchments, now used for military purposes, are not accessible.

BOLOGNA
La Certosa
C. Certosa
P.zo Fioresi
C. Davia
C. Punta
C. Mattei
C. S. Gerolamo
C. Malcantone
C. Bortolotti
S.M. Maddalena
Canale di Reno
Il Vottone
Villa Virginia
S.Paolo
C. Pasi
Tiro al Piccione
C. Bartoli
Tiro a Segno
Villa Poggi
Meloncello
P.zo Cella
Orbi
C. Foresti
S. Giuseppe
Villa Spada
L'Osservanza
Mad.a di S. Luca
Michele in Bosco
Ist.o ortopedico
Mt. Albano
Ronzano
Bottega Nuova
Metri 1:30,000
English Feet
Geogr. Anst. v. Wagner & Debes, Leipzig.

RAVENNA.

1 : 11.150

0 100 200 300 Metri

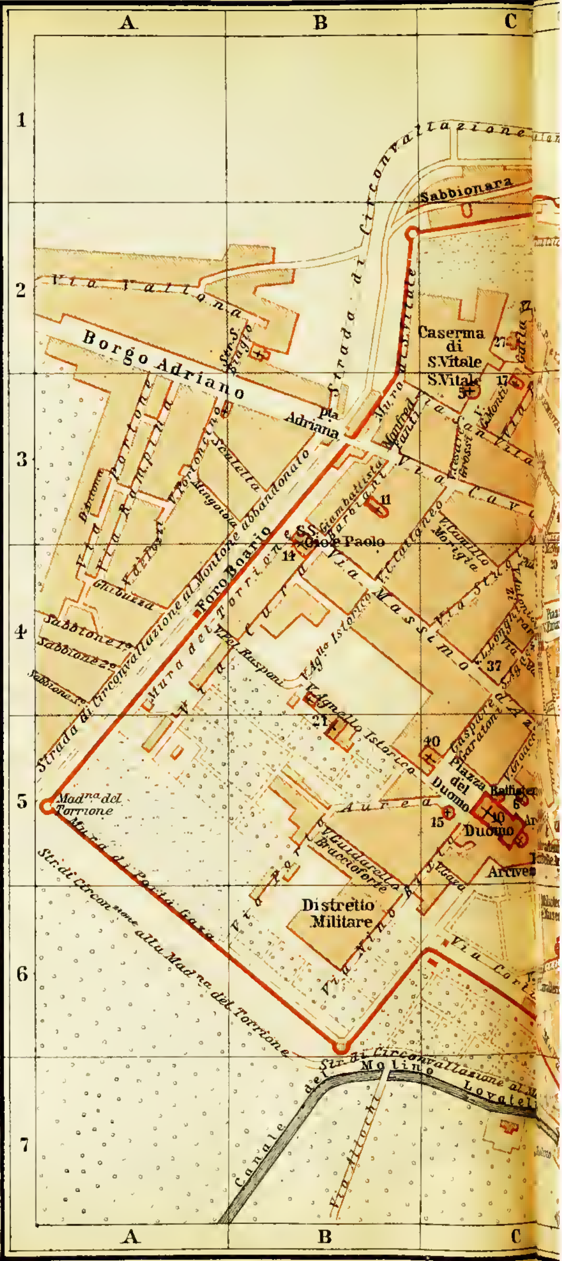
1. *Accademia di Belle Arti* D.5.

Chiese

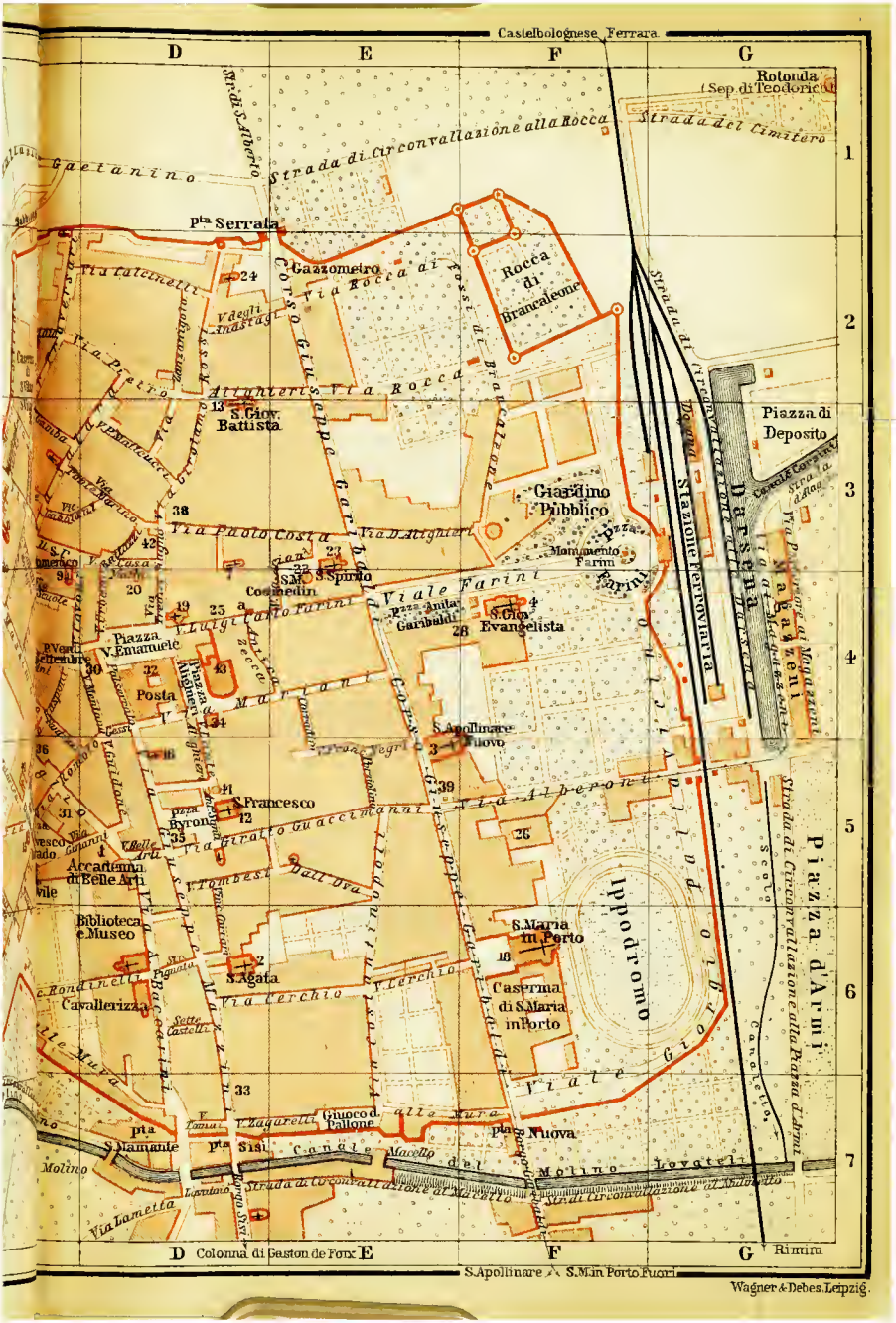
2. *di S. Agata* D.6.
3. *di S. Apollinare Nuovo* E.4.5.
4. *di S. Giovanni Evangelista* F.4.
5. *di S. Vitale* C.3.
6. *Battistero* C.5.
7. *dei SS. Nicandro e Marciano* D.3.4.
8. *di S.ª Croce* C.2.
9. *di S. Domenico* C.4.
10. *Duomo* C.5.
11. *di S.ª Eufemia* B.3.
12. *di S. Francesco* D.5.
13. *di S. Giov. Battista* D.3.
14. *dei SS. Giov. e Paolo* B.3.4.
15. *S. Giustina* C.5.
16. *di S.ª Maddalena* D.5.
17. *di S.ª M.ª Maggiore* C.3.
18. *di S.ª M.ª in Porto* F.6.
19. *di S.ª M.ª dei Suffragi* D.4.
20. *S. Michele in Africisco* D.4.
21. *dei Cappuccini* B.4.5.
22. *Oratorio di S.ª M.ª in Cosmedin* E.4.
23. *dello Spirito Santo (S. Teodoro)* E.3.4.
24. *di S. Vittore* D.2.
25. *Congregazione di Carità* D.4.
26. *Convento di S.ª Chiara* F.5.
27. *Mausoleo di Gallo Placidia* C.2.
28. *Ospedale civile* E.F.4.

Palazzi:

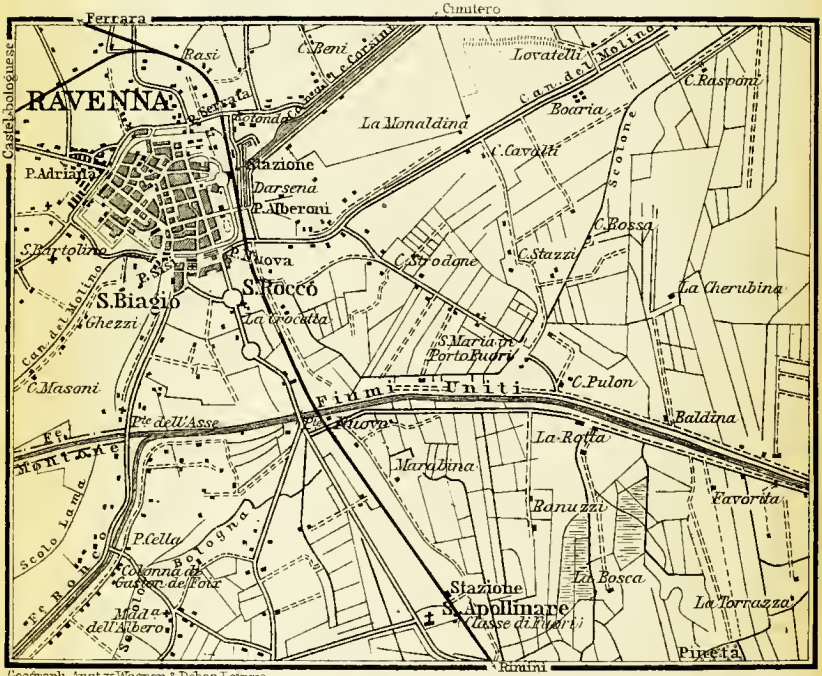
29. *Arcivescovile* C.5.
30. *Municipale* D.4.
31. *Ginanni-Fantuzzi* C.5.
32. *Governativo* D.4.
33. *Lovatelli* D.7.
34. *Cassa di Risparmio* D.4.
35. *Rasponi ora Albergo Byron* D.5.
36. " *antico Balbi* C.5.
37. " *Dalle Teste* C.4.
38. *Spreti ora Argelli* D.3.
39. *di Teodorico* E.5.
40. *Seminario Arcivescovile* C.5.
41. *Sepolcro di Dante Alighieri* D.5.
42. *Torre Comunale* D.3.
43. *Teatro Comunale Alighieri* D.4.



Geograph. Anstalt von



Wagner & Debes Leipzig.



Geograph. Anst v Wagner & Debes Leipzig

1: 86.400 0 1 2 Chilometri

Excursion to Ravenna.

FROM BOLOGNA TO RAVENNA, 52 M., railway in 2¾-3¼ hrs. (fares 9 fr. 75, 6 fr. 85, 4 fr. 40 c.; return-ticket 14 fr. 90, 10 fr. 45, 6 fr. 75 c.). The principal stations are (22 M.) *Imŏla* and (26 M.) *Castel Bolognese* (p. 191), where the branch-line to Ravenna begins. Carriages are changed here. — From Ferrara to Ravenna, see p. 98.

Ravenna. — **Hotels** (bargain advisable; comp. p. xx). GRAND HÔTEL BYRON (Pl. 35; D, 5), Via Mazzini, with restaurant and garden, R. 4-6, B. 1½, omn. ¾ fr.; SPADA D'ORO E SAN MARCO (Pl. a; D, 4), Via Farini, with trattoria, R. 2½-3, omn. ¾ fr.; UNIONE, Via Sant' Agnese; CAPPELLO, Via Rattazzi 9, both unpretending. — *Trattoria al Pellegrino*, Via Rattazzi 26, good, with bedrooms at 1¼ fr.; *Caffè del Risorgimento*, in the Piazza Vitt. Emanuele; *Caffè Byron*, in the Piazza Byron.

Cabs: per drive 1, two-horse 1½ fr. (at night 30 c. extra); first hour 1 fr. 70 or 2 fr. 50 c., each additional ½ hr. 85 c. or 1 fr. 25 c.; beyond the town 2 fr. 20 c. or 4 fr. per hour.

Principal Attractions (1 day): San Vitale (p. 106), Mausoleum of Galla Placidia, Cathedral, Baptistery of the Orthodox (p. 106), Sant' Apollinare Nuovo (p. 107), Mausoleum of Theodoric (p. 107). The churches are closed from 12 to 2 p. m. Visitors with little time should take a cab.

Ravenna (13 ft.), the capital of a province, now largely deserted, with 23,073 inhab., is situated between the rivers *Lamone* and *Ronco*, in a somewhat unhealthy district. It was originally a town on the Lagune and a seaport, like Venice, but is now 6 M. distant from the sea and is connected with *Porto Corsini*, its foreport (founded in 1736), by the narrow *Canale Corsini* only (comp. Pl. G, 3).

Ravenna, one of the most ancient places in Italy, owed its importance primarily to Emp. Augustus, who enlarged the harbour *(Portus Classis)* and appointed it the headquarters of the Adriatic fleet. During the stormy times of the barbarian migrations *Honorius* (p. xxvi), attracted by its strong position, selected it as his imperial residence in 402. His sister *Galla Placidia* (d. 450), widow of the Visigothic king Athaulf and of Constantius III. (d. 421), here acted as regent during the minority of her son Valentinian III. After the fall of the Western Empire it became the seat of the Herulian *Odoacer*, King of Italy, and after 493 of the Ostrogoth *Theodoric* (d. 526; comp. p. 54). Belisarius conquered the town in 539 for the *Emp. Justinian*, after which it was governed by Byzantine exarchs, until these were expelled by the Lombards in 751. — In 1297 the Ghibelline *Polenta* family obtained the supreme power. In 1509 Ravenna was captured by Pope Julius II., and thenceforward until 1860, with few interruptions, it belonged to the States of the Church.

The ancient BUILDINGS, with their mosaic decorations, belong to three different periods; the first being that of Honorius and Galla Placidia, the second a Gothic period from 493 to about 539, and the third a Byzantine period from 539 onwards. Profoundly impressive in their quiet solitude, they form a link between Roman and Byzantine art.

Quitting the station (Pl. G, 3), we pass the church of *San Giovanni Evangelista* (Pl. F, 4), built by the Empress Galla Placidia in 424 and modernised in 1747, and the Piazza Anita Garibaldi, with a monument to the champions of Italian liberty, and follow the Via Farini to the PIAZZA VITTORIO EMANUELE (Pl. D, 4) in the centre of the town. In front of the *Palazzo Municipale* (Pl. 30) here stand two *Granite Columns*, erected by the Venetians in 1483, with statues of SS. Apollinaris and Vitalis. Adjoining is

a colonnade of eight columns of granite which perhaps formed part of the church of Sant' Andrea built by Theodoric. The king's monogram appears on the corner column.

The Piazza Venti Settembre (Pl. C, 4) contains another *Granite Column* (1609). We proceed thence to the N. through the Via Cavour, then to the right through the Via Cesare Grossi to the church of —

***San Vitale** (Pl. 5; C, 3), a domed octagonal building, erected by Archbishop Ecclesius (541-546). It probably served as a model to Charlemagne for the cathedral of Aix-la-Chapelle.

The INTERIOR was restored and freed from inappropriate additions in 1898-1902. The lower portions of the pillars are cased in rare Numidian marble. The pavement has been raised about 2½ ft. above the original level. The choir is adorned with admirable *Mosaics:* Christ enthroned on the globe, with St. Vitalis on the right and St. Ecclesius on the left; below, on the left, Emp. Justinian, Archbp. Maximian and suite; on the right, Empress Theodora and her court. The *Altar* is of translucent oriental alabaster. To the right of the entrance to the choir is a fine *Antique Relief* from a temple of Neptune. — An ancient spiral staircase (recently restored) ascends from the N.W. angle of the church to the *Matronaeum* or women's gallery.

The custodian of San Vitale keeps the key of the **Mausoleum of Galla Placidia** (Pl. 27; C, 2), erected about 440, with a dome.

The INTERIOR (restored in 1898), the pavement of which is about 5 ft. above the original level, is decorated with beautiful **Mosaics* of the 5th cent., Christ as a young shepherd (over the door) being one of the finest. Behind is the *Sarcophagus of Galla Placidia* (d. 450); it was gutted by fire in 1577. To the right is the alleged marble coffin of Emp. Honorius (d. 423); to the left, that of Constantius III. (d. 421).

To the S.W. of the Piazza Venti Settembre rises the **Cathedral** (Pl. C, 5; *Sant' Orso*), built in 1734-44 on the site of a church with double aisles founded by Bishop Ursus (d. 396), of which only the round campanile and the crypt (inaccessible) now remain.

In the INTERIOR are preserved (2nd chapel on the right and in the right transept) several early-Christian marble sarcophagi. On the high-altar, a silver cross of the 6th cent.; in the ambulatory, marble panels from a choir-screen (5th cent.). The sacristy contains an Easter Calendar from 532 to 626 and the so-called chair of Archbp. Maximian (546-552), more probably a throne, presented by the Doge of Venice to Emp. Otho III., with reliefs in ivory.

Adjoining the cathedral is the **Baptistery of the Orthodox** (Pl. C, 5; custodian, Via del Battistero 2), dating from the 5th century. Inside the cupola are **Mosaics* (partly restored) of the same period, the oldest and most beautiful in Ravenna, representing the Baptism of Christ. The upper arcades on the walls are embellished with figures of prophets (?) in stucco, and below them are mosaic ornamentations. The font is of the 16th cent., but its parapet is ancient. — The *Archiepiscopal Palace* (Pl. C, 5) contains on the first floor (to the left) a chapel with fine mosaics of the 5th century.

In the Via Alfredo Baccarini, to the E., are the *Accademia di Belle Arti* (Pl. D, 5; No. 3), with a picture-gallery (open 9-2; fee ½ fr.), and the secularised Camaldulensian monastery of **Classe**, with the municipal museum and library (Pl. D, 6; No. 5).

Museo Nazionale. The *Cloisters* contain antique inscriptions, fragments of Roman buildings, and sculptures (229. Relief of the apotheosis of Augustus). In the convent-church of *San Romualdo* are early-Christian sarcophagi, mediæval and modern sculptures; and in the former *Sacristy*, objects in ivory and carved wood, majolica, etc., and the remains of a suit of gold armour (perhaps Theodoric's). Open free 9-4.30, Sun. & holidays 9-3.

The *Biblioteca Comunale*, on the first floor, contains valuable MSS.

A little to the N. E. is the small Piazza Byron (Pl. D, 5), with the *Palazzo Rasponi* (Pl. 35; now the Hôtel Byron), where Lord Byron lived in 1819-21, and the church of *San Francesco* (Pl. 12). Adjoining the latter on the N. is DANTE'S TOMB (Pl. 41). The poet died at Ravenna, where he enjoyed the protection of Guido da Polenta, on Sept. 14th., 1321, at the age of 56. The present mausoleum was erected in 1482 and thoroughly restored in 1780; the long Latin inscription was composed by *Bern. Canaccio* (1357).

Farther to the E., in the Corso Giuseppe Garibaldi (see below), is the basilica of ***Sant' Apollinare Nuovo** (Pl. E, 4, 5), erected after 500 A. D. by Theodoric as an Arian cathedral *(St. Martinus in Coelo Aureo)*. The atrium and apse were removed in the 16th cent., but the nave still affords the rare spectacle of a well-preserved interior-decoration of the early-Christian period.

The INTERIOR contains twenty-four marble columns brought from Constantinople. The *Mosaics* on the wall (freely restored) represent: (left) the town of Classis on the sea; (right) Ravenna with its churches and the palace of Theodoric, and saints in Byzantine costume; above them are the teachers of the church, and quite at the top, scenes from the New Testament (thirteen on each side). The last chapel on the left contains an antique marble chair (bishop's throne) and a portrait in mosaic of Emp. Justinian on the wall. At the altar are four porphyry columns from the ancient ciborium.

A few paces farther to the S., at the corner of the Via Alberoni, some remains of the **Palace of Theodoric** (Pl. 39; E, 5) are still extant, unless indeed, as is possible, these date from an addition erected in the time of the exarchs. They include a narrow façade with round-arched blind arcades and with a central niche in the upper story, a colonnade in two stories, the bases of two round towers, etc. (key kept by the sacristan at Sant' Apollinare; fee 30-50 c.).

Following the Corso Gius. Garibaldi to the N., as far as the Piazza Anita Garibaldi, then turning to the left by the Via Farini (p. 105), and thence to the right by the Vicolo degli Ariani, we reach the basilica of *Spirito Santo* (Pl. E, 3, 4), built by Theodoric for the Arian bishops, and the **Baptistery of the Arians**, afterwards *Santa Maria in Cosmedin*, with a cupola inlaid with 6th cent. mosaics (Baptism of Christ; key kept by the custodian of Spirito Santo).

The Corso Gius. Garibaldi is terminated on the N. by the *Porta Serrata* (Pl. D, E, 1). About $^1/_2$ M. to the E., beyond the railway, is the ***Mausoleum of Theodoric** (Pl. G, 1; fee 30-50 c.), or *Santa Maria della Rotonda*, as it was called after the church became a Roman Catholic place of worship.

Probably erected by Theodoric himself (about 520), it is a two-storied

structure of decagonal shape in the style of the ancient Roman tombs, and the flat dome, 36 ft. in diameter, consists of a single huge block of Istrian rock. A few fragments of the colonnade which encircled the somewhat retreating upper story are now preserved in the interior. The double staircase was added in 1774.

SANT' APOLLINARE IN CLASSE, 3 M. to the S.E. of the Porta Nuova (comp. the small map, p. 105), may be reached either by carriage (one-horse carr. 3-4 fr. there and back; comp. p. 105), or by the Rimini railway (fares 60, 45, 35 c.).

Sant' Apollinare in Classe Fuori, erected under Archbp. Ursicinus (535-38) outside the gates of Classis, was consecrated in 549 by St. Maximian and restored in 1779. It is the largest basilica in Ravenna, and possesses a vestibule and a round campanile.

The spacious INTERIOR (for unlocking the doors, 50 c.), now almost destitute of colour, rests on twenty-four cipollino columns, and has an open roof added in the middle ages. The walls, which were stripped of their marble panelling by Sigismondo Malatesta (p. 191) in 1449, have been adorned since the 18th cent. with portraits of bishops and archbishops of Ravenna. The aisles contain sarcophagi of archbishops from the 6th to the 8th century. The windows of the crypt, restored in the 12th cent., are protected by antique bronze gratings (visible from without). — The dome of the tribuna and the rood-arch are adorned with mosaics (6-7th cent.).

In the distance the remains of the celebrated pine-forest of Ravenna *(Pineta)* may be descried.

18. From Bologna to Florence viâ Pistoja.

82½ M. RAILWAY in 3-6 hrs. (fares 15 fr. 45, 10 fr. 80, 6 fr. 95 c.; express 17 fr., 11 fr. 90 c.; dining-car on the 'lightning express'). — This boldly constructed line affords beautiful views of the valleys and gorges of the Apennines, and afterwards of the rich plains of Tuscany.

Bologna, p. 98. — The train crosses the *Reno,* the left bank of which it ascends not far from the Monte della Guardia (p. 104). — Beyond (6 M.) *Casalecchio di Reno* the valley contracts. — 12 M. *Sasso.* — 17 M. *Marzabotto,* with the remains of an Etruscan town. Between this point and Porretta there are 22 tunnels. — 29 M. *Riola;* on the left rise the steep rocky peaks of *Monte Ovolo* and *Monte Vigese.* Prettily situated on the right bank is the château of *Savignano.* — 37 M. *Porretta* (1155 ft.), a frequented watering-place, with sulphur-springs. — The narrow and romantic upper valley of the Reno abounds in waterfalls in the spring. Many tunnels and viaducts before reaching the head of the pass.

46 M. *Pracchia* (2030 ft.), the highest point on the line. The train penetrates the watershed between the Adriatic and the Tyrrhenian Sea by a tunnel 1 M. in length, and then enters the valley of the *Ombrone,* which is traversed by a lofty viaduct. Tunnels and viaducts follow in rapid succession. Superb views. — At (50½ M.) *Corbezzi* the beautiful and populous plain of Tuscany unfolds itself.

61 M. *Pistoja* (p. 128). — From Pistoja to *Florence,* see p. 128.

II. LIGURIA, TUSCANY, UMBRIA.

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19. Genoa.†

Railway Stations. 1. *Stazione Piazza Principe* (Pl. B, 2; restaurant, déj. 4, D. 5 fr., incl. wine), the West Station, in the Piazza Acquaverde, is still the principal station for all trains. The hotel-omnibuses and cabs (tariff, see p. 110) wait here only. — 2. *Stazione Piazza Brignole* (Pl. H, 6), or East Station, at the end of the Via Serra, and connected with the W. Station by means of a tunnel below the higher parts of the town, is the first place where the Spezia and Pisa trains stop. — 3. *Stazione Orientale* (Pl. I, 6), now being built, will be the principal station when finished. — Railway-tickets of all kinds may be obtained of the *Fratelli Gondrand*, Galleria Mazzini, and of *Thos. Cook & Son*, Via Cairoli 17.

† The focus of traffic is the *Piazza Deferrari* (Pl. E, 5, 6). — *Via*, street; *vico*, lane; *salita*, ascending street; *mura*, rampart. — The houses are numbered in black; red numbers are used only for shops and for the street-entrances to a series of flats.

Hotels (comp. p. xx; most of them are in noisy situations, and the accounts given as to comfort, etc., do not in all cases tally). Grand Hôtel de Gênes (Pl. f; E, 5), by the Teatro Carlo Felice, R. from 5, B. 1½, déj. 4, D. 6, omn. 1¼ fr.; Grand Hôtel Savoie (Pl. s; C, 2); Grand Hôtel Isotta (Pl. a; F, 5), Via Roma 5, with railway ticket-office, R. from 5, B. 1½, déj. 3½, D. 5, omn. 1½ fr.; Eden Palace Hotel (Pl. b; G, 5), Via Serra 6-8, below Acquasola (p. 116) and not far from the E. Station, quiet, with pleasant garden; Hôt. Bristol, Via Venti Settembre 35. — Hôtel de la Ville (Pl. d; D, 4), R. from 4, B. 1½, déj. 3½, D. 5, omn. 1 fr.; Hôt. de Londres (Pl. h; C, 2); Hôtel Continental des Étrangers (Pl. l; E, 4), Via Cairoli 1, R. 3½-6, B. 1½, déj. 3, D. 4-5, omn. 1 fr.; Hôt. Pens. Bristol, Via Venti Settembre 35. — The following are less pretending: Hôtel de France (Pl. g; D, 5), R. 2¼-3¼, B. 1¼, déj. 3, D. 4½ fr., incl. wine; Hôt. Central (Pl. c; F, 5), Via San Sebastiano 8, R. 2½-4½, B. 1½, déj. 2½, D. 4 fr., incl. wine, omn. ¾ fr.; Hôtel Smith (Pl. c, D 5; English landlord), near the Exchange, Vico Denegri, R. 2½-4, B. 1¼, déj. 2½, D. 3½ fr., incl. wine, omn. 1 fr., well spoken of; Métropole (Pl. o; F, 5), Piazza Fontane Marose, R. 3, B. 1, déj. 3, D. 5 fr., incl. wine, omn. 1 fr.; Royal Aquila (Pl. k; C, 2), Piazza Acquaverde, near the W. Station, for passing travellers, R. 3-4½, B. 1½, déj. 3-3½, D. 4 fr. — Hôt. de Milan (Pl. i; C, 2), Via Balbi 34, R. from 2½, B. 1½, déj. 3, D. 4 fr.; Geneva & Helvetia (Pl. r; D, 3), Piazza Annunziata, R. from 2½, B. 1¼, déj. 2½, D. 3½ fr.; Victoria (Pl. t; D, 3), Piazza Annunziata, R. from 2, B. 1¼, déj. 2½, D. 4 fr., incl. wine, well spoken of; Liguria (Pl. v; C, 2), Via Balbi 26, R. from 1½ fr.; Germania, Via Carlo Alberto, near the W. Station, unpretending, R. from 2½ fr. — Splendide, Via Ettore Vernazza, R. from 3, omn. 1¼ fr., and Excelsior (Pl. w; E, 5), Via Carlo Felice 4, R. 3 fr., good, two hôtels garnis near the Piazza Deferrari.

Cafés (comp. p. xxii). *Concordia*, Via Garibaldi 11, opposite the Pal. Rosso (p. 114), with a garden; *Bavaria* (see below); *Milano*, Galleria Mazzini, expensive for foreigners; *Centro*, Piazza Deferrari.

Restaurants (comp. p. xxi). *Trattoria del Teatro*, in the Teatro Carlo Felice (Pl. E, F, 5; p. 111); *Concordia*, Via Garibaldi 11, déj. 3, D. 4 fr.; *San Gottardo*, Via Carlo Felice 6; *Labò*, Via Carlo Felice 7. — **Birrerie** (comp. p. xxiii). *Bavaria*, Via Venti Settembre, concert in the evening; *Giardino d'Italia*, Piazza Corvetto; **Gambrinus*, *Monsch*, both in the Via San Sebastiano (Pl. F, 5), cold viands.

Cabs. One-horse cab, per drive 1 (at night 1½) fr.; per hour 2 or 2½ fr., each addit. ½ hr. 1 or 1¼ fr. To *Nervi* or *Pegli* 5 fr., there and back, incl. ½ hr's. stay, 7 fr. 50 c. Two-horse cabs, ½ fr. more in every case. — Night-fares are due from 9 p.m. (Oct.-Mar. 7 p.m.) until the street-lamps are extinguished. — Small articles of luggage inside the cab free; trunk 20 c.

Electric Tramways. The suburban lines are generally overcrowded towards evening. The following are the most useful for tourists: 1. (green lamps): From the *Piazza Deferrari* by the Piazza Corvetto, Piazza Manin (Pl. I, 4), Via di Circonvallazione a Monte (p. 117; station at San Nicolò, p. 111), and Piazza Acquaverde (Pl. B, C, 2) to the *Piazza Principe* (Pl. B, 2); every 10 min., 25 c. — 2. (white and red): From the *Piazza Deferrari* by the Piazza Corvetto, Corso Andrea Podestà, Via Gal. Alessi to the *Piazza Carignano* (Pl. E, 8); every 12 min., 10 c. — 3. (red): From the *Piazza Deferrari* by the Piazza Corvetto, Via Assarotti, Piazza Manin and Via Montaldo (Pl. I, 1) to the *Campo Santo* (p. 117); every 9 min., 20 c. — 4. (blue): From the *Piazza Deferrari* by the Piazza, Portello, Piazza Zecca (Pl. D, 3), Via Balbi, and Piazza Acquaverde to the *Piazza Principe* (Pl. B, 2); every 3½ min., 10 c. This line runs partly through tunnels in which the temperature is low. — 5. (white): From the *Piazza Deferrari* by the Via Venti Settembre, Ponte Pila (Pl. H, I, 7), San Martino d'Albaro, Sturla, Quarto, and Quinto, to *Nervi;* every ¼ hr., in 50 min., 45 c. (to Sturla 20, to Quinto 35 c.). These cars are fre-

GENOVA

Geograph. Anst. v. Wagner & Debes, Leipzig

quently delayed, and some do not go beyond San Martino d'Albaro. — 6. From the *Piazza Caricamento* (Pl. D, 5) by the Via Carlo Alberto, Piazza Principe (Pl. B, 2), San Pier d'Arena (25 c.), Cornigliano (30 c.), Sestri Ponente (45 c.), and Pegli (55 c.) to *Voltri*.

Cable Tramways (*Funicolari*). 1. From the *Piazza Zecca* (Pl. D, 3) by the Corso Carbonara (Pl. E, 2) and San Nicolò (p. 110) to *Castellaccio* (p. 117); every 12 min., 50 c. — 2. From the *Piazza Portello* (Pl. F, 4) to the *Corso Magenta* (Pl. F, G, 3; p. 117). — 3. From the *Piazza Principe* (Pl. B, 2) to *Granarolo* (p. 116), every $^1/_2$ hr. (in winter every hr. on week-days), 30 c. up, 20 c. down.

Baths. At the *Palazzo Spinola*, Salita Santa Caterina.

Theatres (comp. p. xxiv). **Teatro Carlo Felice* (Pl. E, F, 5), open in winter only; *Politeama Genovese* (Pl. F, G, 4), near the Villetta Dinegro.

Shops. Bookseller: *A. Donath*, Via Luccoli 33. — Photographs: *Alfred Noack's* views of the Riviera and N. Italy may be had from art-dealers, etc.; *Rossi*, Via Garibaldi 6; *Sivelli*, Via Cairoli 7. — Filigree Work: *Codevilla* and others in the Via degli Orefici; *Sivelli*, Via Roma 66.

Post Office (comp. p. xxv), Galleria Mazzini (Pl. F, 5), open 8 a.m. to 9 p.m. — **Telegraph Office** (Pl. E, 6), Palazzo Ducale, Piazza Deferrari.

Bankers. *Granet, Brown, & Co.*, Via Garibaldi 7. — **Money Changers** abundant near the Exchange.

Consuls. British Consul-General, *William Keene*, Via Palestro 8; American Consul, *William Henry Bishop*, Corso Andrea Podestà 6.

Physicians: *Dr. Breiting* (speaks English), Corso Solferino 20; *Prof. Giov. Ferrari* (speaks English), Via Assarotti 12. — *Protestant Hospital*, Salita San Rocchino, supported by the foreigners in Genoa (physician, Dr. Breiting).

English Churches. *Church of the Holy Ghost*, Via Goito; services at 8.15, 11, and 5; chap., Rev. Edwin H. Burtt, M. A. *Presbyterian Church*, Via Peschiera 4 (Rev. Donald Miller, D. D.); service at 11 a.m.

Collections and Galleries (comp. p. xxiii).

Cathedral Treasury (p. 113), Mon. & Thurs. 1-4; $^1/_2$ fr.

Palazzo Bianco (p. 114), daily, 11-4 (April to Sept. 10-4), 50 c., Sun. & Thurs. 25 c., the last Sunday of each month free.

Palazzo Durazzo-Pallavicini (p. 115), daily, 11-4 (fee $^1/_2$-1 fr.).

Palazzo Rosso (p. 114), on Mon., Wed., Thurs., Frid., and Sat., 11-3, free (no gratuities), closed on Tues., Sun., and holidays.

Principal Attractions (two days). 1st Day: *Harbour* (p. 112); *Cathedral* (p. 113); *Piazza Deferrari* (p. 114); **Via Garibaldi* (p. 114), with visits to the *Palazzo Rosso* (p. 114) or *Palazzo Bianco* (p. 114); *Via Balbi* (p. 115). Afternoon: **Lighthouse* (p. 116) or excursion to *Nervi* (p. 121). — 2nd Day: *Villetta Dinegro* (p. 116); *Corso Andrea Podestà* (p. 116); *Santa Maria di Carignano* (p. 116); *Via di Circonvallazione a Mare* (p. 117). Afternoon: *Campo Santo* (p. 117) and **Castellaccio* (p. 117; best towards evening). — Excursion to *Pegli* and the *Villa Pallavicini* (p. 118; closed on Frid.), see p. 118.

Genoa, Italian *Genŏva*, French *Gênes*, with 155,857 inhab., the seat of a university and of an archbishop and the headquarters of the 4th Italian army-corps, is the chief seaport of Italy. It rises above the sea in a wide semicircle. The old town is a net-work of narrow and steep streets, lined with many-storied buildings, but the newer quarters have broad and straight thoroughfares. Since the 17th cent. Genoa has been protected on the landward side by a rampart, over 9 M. long, which stretches from the large lighthouse on the W. side to the valley of the *Bisagno*, on the E. The heights around the town are crowned with detached forts.

Genoa, one of the oldest seaports on the Mediterranean, became mistress of its W. portion after the naval battle of Meloria (p. 124) in

1284. Her participation in the Crusades secured for the city a busy trade with the Levant. Genoa possessed settlements at Constantinople, in Syria and Cyprus, and at Tunis, but the consequent rivalry with the *Venetians* was a fruitful source of wars and feuds, which were not ended until the defeat of Genoa at the battle of Chioggia (p. 74) in 1380. Although the revolution of 1339 overthrew the exclusive sway of the nobility and invested a *Doge*, elected for life, with the supreme power, the town was rent for nearly two centuries by the bloody feuds of its great families. *Andrea Doria* (p. 115) at length restored peace by the establishment of a new oligarchic constitution (1528). The power of Genoa was, however, already on the wane. The Turks conquered its Oriental possessions one after another, and the city was subjected to severe humiliations by Louis XIV. of France, whose fleet bombarded it in 1684, and by the Imperial troops by whom it was occupied for some months in 1746. In 1797 the aristocratic government of Genoa was superseded by the democratic 'Ligurian Republic', established by Napoleon. In 1805 Genoa was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia.

Genoa, the birthplace of Mazzini, has in modern times been distinguished by its marked democratic tendencies; but in earlier centuries it was the seat of a brilliant aristocracy, commemorated to this day by numerous magnificent palazzi. The air of pomp which invests these is due to *Galeazzo Alessi* (1500-72), a native of Perugia and a follower of Michael Angelo, who displayed great ingenuity in dealing with inconvenient and steeply-sloping sites, by means of imposing entrance-halls and staircases. The palaces, moreover, contain a considerable number of works of art, and *Rubens*, who resided at Genoa in 1606-8, and *Van Dyck*, at a later period, have preserved the features of many members of the noblesse. The native school of art, however, never rose to importance. Its chief representatives are *Luca Cambiaso* (1527-85), *Bernardo Strozzi*, surnamed *Il Cappuccino* (1581-1644), *Giov. Batt. Paggi* (1554-1627), and *Benedetto Castiglione* (1616-70).

The **Harbour** *(Porto)* is built in a semicircle about $4^1/_2$ M. in circumference, and is protected from the open sea by huge breakwaters. New extension-works (1877-95), to which the Marchese Deferrari, Duke of Galliera (d. 1876), contributed 20 million francs, have resulted in the addition of a new harbour *(Porto Nuovo)* and an outer basin *(Avamporto)* for war-vessels. A new outer harbour, the *Bacino del Faro* beside the Molo Nuovo, is to be completed about 1905.

To reach the harbour from the railway-station, we traverse the Piazza Acquaverde (Pl. C, 2; p. 115) and descend the narrow Via San Giovanni (Pl. C, 2) towards the S., which ends near the small early-Gothic church of *San Giovanni Battista* or *di Prè* in the Piazza della Commenda (Pl. B, C, 2).

The busy Via Carlo Alberto (Pl. C, D, 2-4), skirting the Piazza della Commenda, leads to the W. to the *Dogana* (Pl. B, 2), or custom-house, and to the *Ponte Federico Guglielmo*, the landing-place of the oceanic steamers. Farther on are the Palazzo Doria (p. 115) and the large lighthouse (p. 116). To the E. the street leads past the *Magazzini della Dársena*, the former marine arsenal, and the old *Darsena* (Pl. C, 3), or war-harbour, to the —

Piazza Caricamento (Pl. D, 4, 5), in which a bronze statue, by Rivalta, was erected in 1893 to *Raffaele Rubattino* (1809-72), the

Genoese steamship-owner. On the S. side of the square is the Gothic *Palazzo di San Giorgio*, erected about 1260, and occupied in later times by the Banca di San Giorgio. It is now being partially restored. The large hall is embellished with 21 marble statues of men who have deserved well of the city, several dating from the 15-16th centuries. — Beside the Piazza Raibetta (Pl. D, 5), farther on, is the *Porto Franco*, or free harbour, with extensive bonded warehouses (visitors admitted; no smoking).

The broad Via Vittorio Emanuele (Pl. D, 5), skirting the E. side of the free harbour, leads to the S.W. to the Piazza Cavour (Pl. D, 6), to the S. of which begins the Via di Circonvallazione a Mare (p. 117). To the W. is the *Molo Vecchio*, with the *Porta del Molo* (Pl. C, 5), built in 1550 by Gal. Alessi, and the new *Magazzini Generali*. — From the Piazza Cavour we may ascend to the S.E. to the fine old church of *Santa Maria di Castello* (Pl. D, 6), which is built on the site of the Roman citadel. — The Via San Lorenzo ascends from the Via Vitt. Emanuele to the cathedral (see below).

Near the Banca di San Giorgio, in the Piazza Bianchi, is the **Exchange** (*Loggia de' Banchi* or *Borsa;* Pl. D, 5). — The narrow Via Orefici (Pl. D, E, 5), with its goldsmiths' shops, leads hence into the Via Luccoli, which runs to the Piazza Fontane Marose (p. 114). — To the S. of the Exchange is the former church of *San Pietro de' Banchi* (1583), in the Via San Pietro della Porta. Following this street, and then the Via San Lorenzo, we reach the Piazza San Lorenzo (Pl. D, E, 5), with the cathedral of —

San Lorenzo (Pl. E, 5, 6), founded in 985, and since 1100 considerably altered and restored. The lower part of the façade, with alternate courses of black and white marble, and the sculptures on the main portal date from the 14th century. The two lower of the recumbent lions, flanking the steps, are modern. The Romanesque entrances to the aisles are adorned with sculptures of the 12-14th centuries. A small Gothic oriel (1402) has been built into the right aisle. The dome and the choir are of the 16-17th centuries.

In the interior, on the left, is the beautiful Cappella San Giovanni Battista (1448-96), containing a sarcophagus of the 13th cent. (under the altar), with relics of John the Baptist. The six statues at the sides are by *Matteo Civitali*, the Madonna and John the Baptist by *Andrea Sansovino* (1503), the canopy and other sculptures by *Giac.* and *Gugl. della Porta* (1532). The exterior decorations of the chapel, including the admirable reliefs above (best seen in the afternoon), are by the Lombard artists *Dom.* and *Elia Gagini* and *Giov. da Bissone* (1448-50). — The sacristy contains the Treasury (adm., see p. 111), which includes the *Sacro Catino*, an Oriental vessel of glass-paste captured during the Crusades.

To the left of the cathedral is a Romanesque cloister (12th cent.).

Farther on the Via San Lorenzo leads to the Piazza Umberto Primo and to *Sant' Ambrogio* (Pl. E, 6), a Jesuit church of 1589, profusely decorated and containing some fine works by Rubens and Guido Reni. — On the N. side of the piazza rises the **Palazzo Ducale** (Pl. E, 6), the palace of the Doges, of the 16th cent. (modernised after a fire in 1777). It now contains the telegraph-office and municipal offices.

The short Via Sellai leads to the left from the Piazza Umberto Primo to the Piazza Deferrari (Pl. E, 5, 6), the starting-point of most of the tramways (see p. 110), with an equestrian statue of *Garibaldi* (1893). On the N.E. side are the *Accademia di Belle Arti* and the *Teatro Carlo Felice* (p. 111).

The Salita di San Matteo leads to the left from the Piazza Deferrari to **San Matteo** (Pl. E, 5), a small Gothic church built in 1278, containing many relics of the Doria family, dedicatory inscriptions to whom cover the façade. The interior was altered in 1530 by the Florentine *Fra Giov. Angelico Montórsoli* and his assistants, who executed the whole of the sculpture also. The balustrade of the organ-loft is particularly fine. The tomb of Andrea Doria (p. 116) is in the chapel under the high-altar. To the left of the church is a fine cloister with double columns, erected in 1308-10 in the early-Gothic style.

From the Piazza Deferrari two broad streets lead to the N.E.: to the right the Via Roma (p. 116), to the left the short Via Carlo Felice. The latter leads past the *Palazzo Pallavicini* (No. 12; now the *Pal. Durazzo*) to the Piazza delle Fontane Marose (Pl. F, 4, 5). No. 17 in this piazza is the *Pal. della Casa*, originally *Spinŏla* (15-17th cent.), and No. 27 the *Pal. Lodovico Stefano Pallavicini*.

At the Piazza delle Fontane Marose begins a handsome line of streets laid out since the 16th cent., which extends to the Piazza Acquaverde (p. 115), under the names of *Via Garibaldi*, *Via Cairŏli*, and *Via Balbi*. In these streets are the most important palaces and several churches. Some of the former should be visited for the sake of their noble staircases, one of the sights of Genoa.

The narrow *Via Garibaldi (Pl. E, 4), which we enter first, is flanked with a succession of palaces. No. 1 (on the right), *Palazzo Cambiaso*, by Gal. Alessi; No. 2 (left), *Pal. Gambaro*, formerly Cambiaso; No. 3 (right), *Pal. Parodi*, by Alessi; No. 4 (left), *Pal. Cataldi*, formerly Carega, erected about 1560 by Giov. Batt. Castello; No. 5 (right), *Pal. Spinŏla*, by Alessi, now a commercial school; No. 6 (left), *Pal. Giorgio Doria*, by Alessi; No. 10 (left), *Pal. Adorno*, also by Alessi; No. 12 (left), *Pal. Serra* (no admission), by Alessi, with a magnificent hall.

No. 9 (right) is the Palazzo Municipale (Pl. E, 4), formerly *Doria Tursi*, by *Rocco Lurago* (d. ca. 1590), with a handsome staircase and court, skilfully adapted to its sloping site.

No. 18 (left), the **Palazzo Rosso** (Pl. E, 4), by *Alessi* (?), so named from its red colour, was formerly the property of the *Brignole-Sale* family. It was presented to the city in 1874, along with a library and a valuable *Picture Gallery* (adm., see p. 111), especially rich in works of the 17th century.

No. 13, nearly opposite, and named 'white' by way of contrast, is the **Palazzo Bianco** (Pl. E, 4), erected in 1565-69, also bequeathed to the city by the Brignole-Sale family. Together with its rich contents (views of Genoa, reminiscences of Columbus, ancient

and modern sculptures, majolica, porcelain, and some good pictures, especially of the Netherlands school), this palace was converted into a museum, sharing with the Pal. Rosso (p. 114) the name of *Galleria Brignole-Sale Deferrari* (adm., see p. 111).

Crossing the small Piazza della Meridiana to the N.W., we enter the Via Cairóli (Pl. E, D, 4). At the end of this street, No. 18 (on the left), is the *Palazzo Balbi* (18th cent.). — We then cross the Piazza della Zecca, with the station of the *Cable Tramway* to the Via di Circonvallazione a Monte and Castellaccio (p. 117), and reach the —

Piazza dell' Annunziata (Pl. D, 3) in which rises the former Capuchin church of Santissima Annunziata, erected by *Giac. della Porta* in 1587, with an incomplete façade. The interior was adorned in the 17th cent. with gilding and frescoes.

In the handsome Via Balbi (Pl. D, C, 3, 2), No. 1 (on the right) is the **Palazzo Durazzo-Pallavicini,** built by *Bart. Bianco* (?), with a handsome façade, a fine vestibule, and a superb staircase (left). On the first floor is the *Galleria Durazzo-Pallavicini,* containing many pictures of the Bolognese and a few of the Netherlands schools, the latter mainly excellent portraits by Van Dyck and Rubens (adm., see p. 111).

No. 4 (on the left) is the Palazzo Balbi-Senárega (Pl. D, 3), begun early in the 17th cent. by *Bart. Bianco,* and enlarged in the 18th by *Pier Ant. Corradi.* It still belongs to the family who built it. The superb court affords a glimpse of the orangery. The interesting *Picture Gallery* on the second floor is shown on introduction only; it contains paintings by Titian, Caravaggio, Rubens, and Van Dyck.

On the right, No. 5, is the **Palazzo dell' Università** (Pl. D, 3), begun by *Bart. Bianco* in 1623. The *Court and staircase are probably the finest at Genoa.

Left, No. 10, Palazzo Reale (Pl. C, 3), erected about 1650 by *Franc. Cantone* and *Giov. Ang. Falcone* for the Durazzo family, and restored in 1842, has handsome staircases and balconies.

The Via Balbi ends at the Piazza Acquaverde (Pl. C, 2), the large square in front of the railway-station, the terminus of the electric tramway along the Via di Circonvallazione a Monte, and a station on the electric line to the Piazza Deferrari (comp. p. 110). On the N. side of the piazza, embosomed in palm-trees, rises a marble **Statue of Columbus** (erected in 1862), who was born at Genoa in 1446 or 1447 (d. in 1506 at Valladolid).

To the W. of the station, in the Piazza del Principe (Pl. B, 2), is a bronze monument, 40 ft. high, erected in 1896 in honour of the *Duke of Galliera* (p. 112). No. 4 in the piazza (W. side) is the long **Palazzo Doria** (Pl. A, B, 2), presented in 1522 to *Andrea Doria,* 'padre della patria' (d. 1560, at the age of 92). It was re-

modelled in 1529 from designs by *Fra Giov. Ang. Montorsoli*, and adorned with frescoes by *Perin del Vaga*, a pupil of Raphael.

A *Cable Tramway* (No. 3, p. 111) ascends from a station about 2 min. to the N. of the Piazza Principe to **Granarolo** (770 ft.; *Ristorante Beda*), which commands a fine view of the town and the Val Polcevĕra (p. 48).

The Via San Benedetto and the Via Milano, farther on, lead from the Palazzo Doria to the lighthouse. About midway we reach the Piazza Dinegro, No. 41 in which is the *Palazzo Rosazza*. Fine view from the park (adm. 1 fr.).

On the rocky headland separating Genoa from San Pier d'Arena (p. 48) rises the large **Lighthouse** (*Lanterna;* 384 ft.), with its dazzling reflectors showing a light visible for over 20 miles. Visitors may go by the tramway (No. 6) which runs past the Pal. Doria to the tunnel. The tower (353 steps) may be ascended (fee 1 fr.); but the *View from the platform at its foot is almost as good. Best light in the evening.

The Via Roma (Pl. F, 5; electric tramways; p. 110), already mentioned at p. 114, is, with the Piazza Deferrari, the most important focus of traffic. It ascends to the N.E., passing (right) the *Galleria Mazzini* and (left) the *Palazzo Spinola* (now the Prefettura), to the Piazza Corvetto (Pl. F, G, 5), where a bronze equestrian *Statue of Victor Emmanuel II.*, by Barzaghi, was erected in 1886. From this point we may proceed to the left, passing a marble *Statue of Mazzini*, to the —

Villetta Dinegro (Pl. F, 4; 240 ft.), a beautiful park, the high bastion in which affords a noble survey of city, harbour, and environs.

The direct continuation of the Via Roma is the *Via Assarotti*, leading to the Piazza Manin (p. 117). — From the Piazza Corvetto we ascend to the right to the park of **Acquasola** (Pl. G, 5, 6; 138 ft.). From the S. end of the park we follow the electric line along the Corso Andrea Podestà to the church of —

Santo Stefano (Pl. F, G, 6), situated on a terrace near the former Porta d'Archi. Above the high-altar is the Stoning of Stephen by *Giulio Romano*, one of his best works (1523; covered). — We now cross the viaduct *(Ponte Monumentale)* above the Via Venti Settembre and enter the S. part of the Corso Andrea Podestà (Pl. F, G, 7; fine views). From the Piazza Galeazzo Alessi (Pl. F, 8) we follow the Via Galeazzo Alessi to the W. to the church of —

Santa Maria di Carignano (Pl. E, 8; 174 ft. above the sea), begun by *Galeazzo Alessi* in 1552, but not completed till 1603. It is a smaller edition of the plan intended by Michael Angelo and Bramante for St. Peter's at Rome.

The *View from the highest gallery of the dome (370 ft. above the sea; 249 steps; easy and well lighted staircase) embraces the city, harbour, and fortifications, the well-peopled coast, and on the S. the Medi-

terranean. (Sacristan 25 c.; his attendance for the ascent unnecessary; best light in the morning.)

The *Ponte Carignano*, spanning a street 100 ft. below, leads from the N.W. side of the church to the Piazza Sarzano (Pl. D, 7) and the harbour (p. 113). — In the opposite direction the Via Nino Bixio leads to the Piazza Bixio (Pl. F, 8), with a bronze statue of *General Nino Bixio* (1821-73), by Pazzi (1890).

The broad Via Corsica (Pl. F, E, 8, 9) descends from the Piazza Bixio towards the S.W. to the —

Via di Circonvallazione a Mare, a fine street, laid out in 1893-95, traversed by the tramway, and commanding beautiful views. It begins, as the *Via Odone,* at the Piazza Cavour (Pl. D, 6; p. 113) and passes the dry-docks *(Bacini di Carenaggio);* then, under the name of *Corso Aurelio Saffi* (Pl. E-H, 9, 10), it ascends gradually, skirts the sea beneath the hill crowned by the church of Santa Maria di Carignano, and finally ascends the right bank of the Bisagno to the *Ponte Pila* (Pl. H, I, 7), whence it is continued by the *Via Canevari,* leading to the Campo Santo (see below).

The Via Assarotti (p. 116) ascends from the Piazza Corvetto to the N.E. to the Piazza Manin (Pl. I, 4; 330 ft. above the sea). On the W. side of this piazza begins the **Via di Circonvallazione a Monte,** a fine route laid out since 1876 on the hills at the back of the town (electric tramway No. 1, see p. 110). It skirts the hillside to the W. under various names *(Corso Principe Amedeo, Corso Solferino, Corso Magenta, Corso Paganini)* and leads to the *Spianata Castelletto* (Pl. E, 3), commanding one of the finest views of Genoa. Here it takes the name of *Corso Firenze,* runs to the N. to the church and cable-car station (No. 1; p. 111) of *San Nicolò* (Pl. E, 1), and to the *Corso Ugo Bassi*, whence it winds down under various names to the Piazza Acquaverde (p. 115). The electric line avoids some of the curves by a tunnel.

From the Piazza della Zecca (Pl. D, 3; p. 115) the cable-tramway mentioned at p. 111 ascends through a tunnel to S. Nicolò (see above; change of carriage) and thence through orchards to the loftily-situated **Castellaccio.** The upper terminus of the line (ca. 1020 ft.; *Ristorante Beregardo,* very fair) commands a beautiful view of the valley of the Bisagno and the Campo Santo. A little higher up is the *Hôtel-Restaurant Righi* (closed at present), with a magnificent *View of Genoa and the coast from Savona to the promontory of Portofino. A more extensive view is obtained near the old *Forte Castellaccio* (1255 ft.), 5 min. farther up.

The ***Campo Santo** or *Cimitero di Staglieno* (open daily 9-6, in winter 10-5; tramway No. 3, p. 110) which is reached from the Piazza Manin by the new Via Montaldo (Pl. I, 3-1), is one of the most imposing cemeteries in Italy. We first enter a large rectangular space, with sumptuous single monuments in the recesses of the arcades, and ascend by flights of steps and broad inclined planes to the upper galleries, the central point of which is a rotunda, resembling a pantheon.

20. From Genoa to Ventimiglia. Riviera di Ponente.

94½ M. Railway in 4-6½ hrs. (fares 17 fr. 55, 12 fr. 30, 7 fr. 90 c.; express 19 fr. 30, 13 fr. 50 c.; 'train de luxe' 24 fr. 30 c.). The 'train de luxe' from Vienna to Cannes (p. 46) traverses this line daily in winter; and the 'Nord-Süd Express' from Milan to Cannes on Mon., Wed., & Sat. in winter. In winter a dining-car (déj. 3½, D. 4½ fr.) is attached to the first express from Genoa and the evening express from Ventimiglia. — Steamboat. The SS. 'Cobra' of the Hamburg-American line (agent at Genoa, Via Roma 4; departure from the Ponte Federico Guglielmo) starts at 9 a.m. on Mon., Wed., & Frid. (Jan.-March) for San Remo, Monaco, and Nice; returning from Nice on Tues., Thurs., & Sat. at 9 a.m. The boat reaches San Remo in 4½ hrs. (fare 16 fr. 45; return 25 fr. 85 c.). Excursion to Monaco and back every Sun. at 8 a.m.; fare 15 fr. 70 c. — *Electric Tramway* (No. 6) to *Voltri*, see p. 111.

The Riviera, the narrow strip of coast divided by Genoa into an eastern (*Riviera di Levante;* p. 121) and a western (*Riviera di Ponente*) half, is one of the most picturesque regions in Italy. It affords a delightful variety of landscapes, bold and lofty promontories alternating with wooded hills, and richly cultivated plains near the coast, while it commands beautiful views of the sea.

Genoa, see p. 109. — The railway penetrates the numerous promontories by tunnels. — 2½ M. **San Pier d'Arena** or *Sampierdarena* (p. 48), the W. suburb of Genoa, projecting far into the sea, has 15,070 inhab. and numerous palaces.

3 M. *Cornigliano-Ligure.* — 4½ M. *Sestri-Ponente*, with 17,225 inhab., dockyards, etc.

6 M. **Pegli** (**Grand Hôtel Méditerranée; Grand Hôtel Pegli*, good; *Hôt.-Restaurant de la Ville; Caffè Milano; Ristorante Andrea Doria*), a small town of 6109 inhab., is visited by nervous sufferers in winter (English Church, serv. from Nov. to April) and as a bathing-resort in summer.

The ***Villa Pallavicini** will repay a visit (open 10-3, Sun. & holidays 9-2; closed on Fridays, Maundy Thursday, Easter, Whitsunday, All Saints' Day, and Christmas). The entrance is immediately to the left of the station; permessi are obtained at the steward's office, where visitors write their names in a book and receive a guide (fee 1 fr., a party 2 fr.). The visit takes about two hours. The grounds, with their wealth of vegetation, afford magnificent views. A castle in the mediæval style with a tower (view) stands on the highest point. Farther on is a stalactite grotto with a subterranean piece of water; under the bridge a striking glimpse of the lighthouse of Genoa and the sea.

7½ M. *Prà.* — 9 M. *Voltri* (pop. 13,008), at the mouth of the *Cerusa.* — Numerous tunnels.

13 M. *Arenzano.* Splendid retrospect of Genoa. — 15½ M. *Cogoleto.* 20 M. *Varazze.* — 24½ M. *Albissola*, at the mouth of the *Sansobbia*, birthplace of the famous popes Sixtus IV. and Julius II.

27 M. **Savona** (33 ft.; *Alb. Svizzero; Roma*), a seaport with 24,855 inhab., charmingly situated on the *Letimbro*, in the midst of citron and orange groves. — Savona is the junction for the Turin railway (see p. 40).

30½ M. *Vado.* — Before reaching (32½ M.) *Bergeggi* we obtain

MARE LIGURE
GENOVA
SAVONA
SESTRI PONENTE
Longitudine Est di Parigi
15 Chilometri.
1 : 500.000
5 Engl. Miles.
Geograph. Anstalt von
Wagner & Debes, Leipzig.

a superb retrospect of the coast as far as Genoa. — 35½ M. *Noli*, a quaint old town in a charming situation. — 42 M. *Finalmarina*. — 47½ M. *Loano*, with a ruined castle. — Beyond (49½ M.) *Ceriale* the mountains recede.

52½ M. *Albenga*, an old town of 4326 inhab. To the left lies the rocky island of *Gallinaria*. The line crosses the *Centa* and skirts the promontory of *Santa Croce*. Several tunnels.

57 M. **Alassio** (*Grand Hôtel d'Alassio; Salisbury; Savoy; Suisse; Méditerranée*, etc.), a small seaport with 4232 inhab., a health-resort favoured by the English in winter, and frequented in summer for its sea-bathing. A pleasant promenade skirts the fine sandy beach, extending as far as Laigueglia.

58 M. *Laigueglia*. Retrospect of the Capo Santa Croce. We thread a long tunnel penetrating the *Capo delle Mele*. — 60½ M. *Andora*. Several tunnels. — 63½ M. *Cervo*, picturesquely situated on the slope. — 65½ M. *Diano Marina* (Grand Hôtel Paradis), in a fertile plain, was the centre of the great earthquake of 1887. To the right, inland, is *Diano Castello*. — Beyond the *Capo Berta* the train enters a more extensive plain, in which Oneglia and Porto Maurizio are situated.

69 M. *Oneglia* (Grand Hôtel Oneglia; Hôt. Victoria), with 8252 inhab. and a harbour, was the birthplace of Andrea Doria (p. 112). — 70½ M. *Porto Maurizio* (Hôtel de France), a provincial capital (6841 inhab.), with a good harbour, is picturesquely situated on a promontory amidst olive-groves.

73 M. *San Lorenzo al Mare*. On the right rise several ancient watch-towers (9-10th cent.). — 77½ M. *Santo Stefano-Rivaligure*. — 80 M. *Taggia*. — Beyond a tunnel we obtain a view (right) of *Bussana Vecchia*, which was destroyed by the earthquake of 1887. Then a tunnel under the *Capo Verde*.

84½ M. **San Remo.** — The **Railway Station** (*Restaurant*, plain) lies on the W. bay, a few hundred yards beyond the new town.

Hotels. Nearly all have gardens. *On the W. Bay*, in an open situation: *West End Hotel, Gr. Hôt. de Londres, both Corso Ponente; *Gr. Hôt. Royal, Gr. Hôt. des Anglais, both Corso dell' Imperatrice; Continental Palace Hotel, near the Corso Ponente, close to the sea; these of the first class, with lifts, frequented by the English. — *Hôt.-Pens. Quisisana, above the Corso Ponente; *Eden Hotel, Corso Ponente; Hôt. Imperial, Corso dell' Imperatrice. — Less pretentious: *Hôt.-Pens. Paradis et de Russie, Hôt. Bristol, Hôt. du Midi, these three Corso dell' Imperatrice. — *In the Via Berigo*, in an elevated situation: *Savoy Hotel, first class; Hôt.-Pens. Belvedere; Pens. Bellavista; English Pension. — *Near the Station and in the New Town:* *Hôt. de Paris, Corso dell' Imperatrice; *Hôt. d'Europe et de la Paix; Hôt. Cosmopolitain, Hôtel Métropole & Terminus, in the Via Roma; Central, Via Andrea Carli, with café-restaurant, recommended to passing tourists; Hôt. de la Reine, Corso dell' Imperatrice, adjoiuing the Giardino Pubblico; Hôtel National, Via Vitt. Emanuele. — *On the E. Bay*, in a sheltered and quiet situation: *Grand Hôtel Bellevue, *Hôt. de la Méditerranée, *Gr.-Hôtel Victoria, these three in the Corso Felice Cavallotti; *Gr.-Hôtel de Nice, Corso Garibaldi, all these of the first

class. — HÔT. DE ROME, Corso Felice Cavallotti; HÔT. GERMANIA, Via del Castillo.

Cafés-Restaurants. *Café du Commerce*, in the Hôt. Central (p. 119); *Café Européen*, Via Vitt. Emanuele.

English Churches: *All Saints'* (Rev. C. A. Daniel) and *St. John's* (Rev. C. H. Pelly); services in both at 8, 11, and 3 (from Oct. to May).

Post and Telegraph Office, Via Roma.

San Remo, a town with 17,114 inhab., the largest health-resort on the Italian Riviera, lies in the middle of a beautiful bay about $5^1/_2$ M. in length. The crowded houses of the old town occupy a steep hill, the new town being built on the alluvial land bordering the sea. The *Via Vittorio Emanuele*, the main street, debouches on the *Corso dell' Imperatrice* to the S.W., the favourite promenade of visitors. The *Breakwater* and the ($1^1/_2$ hr.) *Madonna della Guardia* (365 ft.) command a fine survey of the *Capo Verde* (p. 119). The hill-road to the N. of the town, which ascends from the W. bay, under the names of *Via Berigo* and *Via Borgo*, to the white-domed *Madonna della Costa*, and then descends to the E. bay as the *Via Barragallo*, is also attractive.

The railway penetrates the *Capo Nero*. — $87^1/_2$ M. **Ospedaletti** (*Grand Hôtel de la Reine; Hôt. Suisse; Hôt. Royal Guglielmina*, etc.), one of the smaller Riviera resorts, is well protected from the wind. — Numerous palm-trees proclaim the vicinity of —

91 M. **Bordighera.** — **Hotels** (largely patronised by the English). *ANGST, *ROYAL, *BELVEDERE, LONDRES, BELLAVISTA, all in the Strada Romana; *HÔT.-PENS. SAVOY, *BORDIGHERA & TERMINUS, VICTORIA, all in the Viale Imperatrice Federico; *GR. HÔT. DES ILES BRITANNIQUES, LOZERON, *ANGLETERRE, WINDSOR, COSMOPOLITAIN (with restaurant), all in the Via Vittorio Emanuele.

Restaurants: *Caffè-Ristorante Ligure; Caffè della Stazione.* — CAFÉ AND CONFECTIONER, *Berger*, Via Vitt. Emanuele.

English Church, *All Saints'*, Via Bischoffsheim, services at 8, 10.30, and 3; chaplain, *Rev. Canon A. T. Barnett, M. A.*

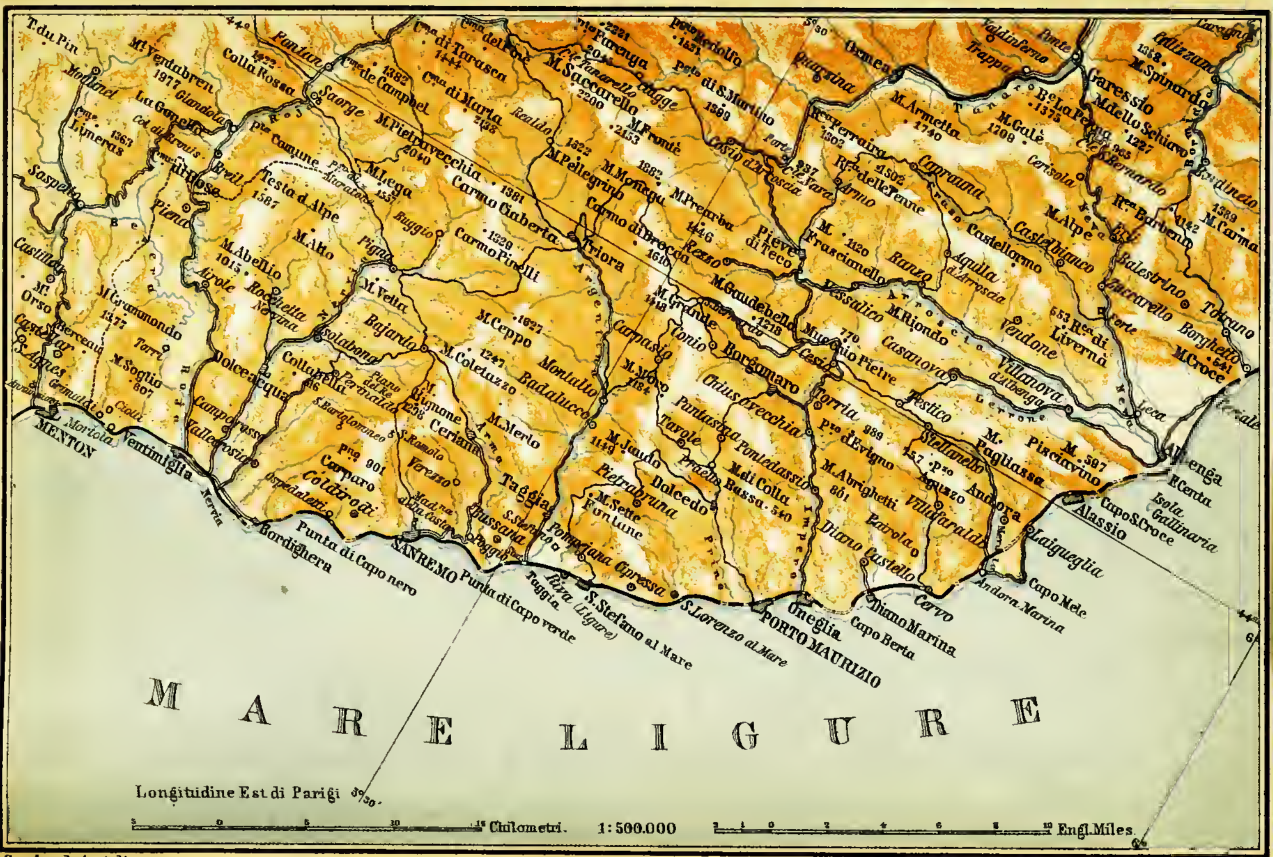
Post and Telegraph Office, Via Vitt. Emanuele.

Bordighera (pop. 3886), a favourite wintering-place, and famous for its floriculture and date-palms, consists of an old upper quarter, on the higher ground of the **Capo Sant' Ampeglio*, and a new lower quarter between the coast-road (here named Via Vittorio Emanuele) and the Strada Romana, a broad and nearly level road skirting the wooded hillside. An attractive promenade leads along the shore at the foot of the cliffs.

The train crosses the *Nervia*. The Maritime Alps are seen on the right.

$94^1/_2$ M. **Ventimiglia** (*Hôt.-Restaurant de l'Europe, Hôt. Suisse et Terminus*, both Italian), Fr. *Vintimille*, the Italian frontier and custom-house station, with 7084 inhab., is picturesquely situated on a hill beyond the *Roia*.

From Ventimiglia to Mentone, Monte Carlo, and Nice, see Baedeker's Southern France.



Geograph. Anstalt von Wagner & Debes, Leipzig

21. From Genoa to Pisa. Riviera di Levante.

102½ M. Railway in 3¾-7¾ hrs. (fares 19 fr. 15, 13 fr. 45, 8 fr. 65 c.; express 21 fr., 14 fr. 75 c.). Between Sarzana and Pisa advantage may be taken of the lightning-express from Milan to Rome. Local passengers from Genoa with tickets for stations short of Chiavari (San Pier d'Arena in the opposite direction) are not allowed to travel by the express trains. — For the sake of the view, seats should be taken on the left side of the carriage at the *Stazione Piazza Principe*. Between Nervi and Spezia the view is much interrupted by the numerous tunnels (over 80). It is dangerous to lean out of the carriage-window. — *Electric Tramway* (No. 6) to Nervi, see p. 111.

Genoa, p. 109. The train hacks out of the *Stazione Piazza Principe*, and then starts in the opposite (E.) direction, passing through a long tunnel under the higher parts of the town (4-5 min.). — 2 M. *Stazione Piazza Brignole*, the E. railway-station of Genoa (Pl. H, 6; p. 109). — To the left we obtain a view of the fortress-crowned heights around Genoa.

The train crosses the insignificant *Bisagno*, and skirts the *Riviera di Levante* (p. 118). — 4½ M. *Sturla*. To the right, the Mediterranean; to the left, the olive-clad slopes of the Apennines, sprinkled with country-houses. — 5 M. *Quarto*. — 6 M. *Quinto*, with dense orange-groves and fine palm-trees. In the foreground appears the picturesque promontory of *Portofino* (see below).

7½ M. **Nervi** (*Eden Hôtel, Grand Hôtel, Hôt.-Pens. Victoria, Hôt. Savoie, Strand Hotel*, etc., for winter-visitors; *Hôt. du Parc, Hôt.-Pens. Nervi, Schweizerhof*), a little town of 3480 inhab., embowered in groves of olives, oranges, and lemons, is much esteemed as a winter-resort on account of its mild climate and sheltered situation (Engl. Church Serv. from Nov. to April). Fine promenade along the rocky beach.

Numerous tunnels. — 10½ M. *Sori;* from the viaduct, which passes high above the town and river, a superb view of the sea and valley is enjoyed. — 13 M. *Recco*. — 14½ M. *Camogli*, situated to the right on the sea. We enter a long tunnel which penetrates the promontory of *Portofino* (see below).

17½ M. **Santa Margherita Ligure** (*Grand Hôtel Miramare, Métropole, Grand Hôtel*, etc., for winter-visitors; *Alb. Roma*, for passing tourists), with 4915 inhab., situated on the coast, to the right, is frequented as a winter and bathing resort. — An attractive excursion may be made hence to (1¼ hr.) *Portofino* (Grand Hôt. Splendide; Alb. Delfino), at the S.E. end of the promontory (omnibuses). The **Monte di Portofino* may be ascended from Santa Margherita in 2 hours. — Beautiful views are obtained on the road to (¾ hr.) *Rapallo*, ½ M. above which lies the *Cursaal*.

19 M. **Rapallo** (*Hôtel Cursaal, Grand Hôt. Royal, Hôt. Eden, Suisse, Palace Hotel, Beau-Rivage, Verdi, Hôt. de l'Europe, Hôt. du Parc*, all adapted for a long stay; *Terminus, Albergo*

Mont' Allegro, for passing travellers), a small seaport (10,343 inhab.), with a brisk trade in olive-oil, is much frequented for its mild climate and beautiful situation (Engl. Church Serv. from Nov. to April). The drive (or walk) to (7½ M.) *Chiavari* is most attractive (one-horse carr. 8, two-horse 12 fr.).

24½ M. *Chiávari* (Alb. del Negrino, good; one-horse carr. to Rapallo 5-6 fr.), a town with 10,397 inhab., near the mouth of the *Entella*, where the mountains recede in a wide semicircle. — 25½ M. *Lavagna*, the ancestral seat of the Counts of Fieschi.

29 M. **Sestri Levante** (**Grand Hôtel; Hôt. d'Europe*), picturesquely situated on a promontory (230 ft.) between two small bays, attracts many visitors both in winter and summer. Beautiful woods. The *Villa Piuma* lies in a park with many pine-trees on the top of the promontory.

The railway now intersects the hilly district of Sestri. — Beyond (31 M.) *Riva-Trigoso* tunnel succeeds tunnel. We catch several glimpses of the sea and the rockbound coast on the right. — 43 M. *Levanto* (Grand Hôtel; Alb. Nazionale). — 52 M. *Riomaggiore*. Then a long tunnel (7 min.).

56½ M. **Spezia** (**Grand Hôtel Royal Croce di Malta; Italia, Gran Brettagna e Roma*, less pretentious), an industrial town with 38,944 inhab., lies at the N.W. angle of the *Golfo della Spezia*, at the foot of beautiful hills crowned with forts. The gulf, one of the largest and safest harbours in Europe, and praised by Ennius under the name of *Lunai Portus*, is the chief naval port of Italy. The *Royal Naval Arsenal*, to the S. of the town, with its building-yards, basins, and docks, is 225 acres in extent (no admission).

An attractive excursion may be made to **Porto Venere** (*Ristorante Belvedere*), on the W. side of the gulf (steamer thrice daily in 1 hr., fare 30 c.; one-horse carr. in 1¼ hr., 8 fr., two-horse 12 fr.), which occupies the site of the ancient *Portus Veneris*. The ruined church of *San Pietro*, perched high above the sea, commands an enchanting prospect. Opposite lies the fortified island of *Palmaria*.

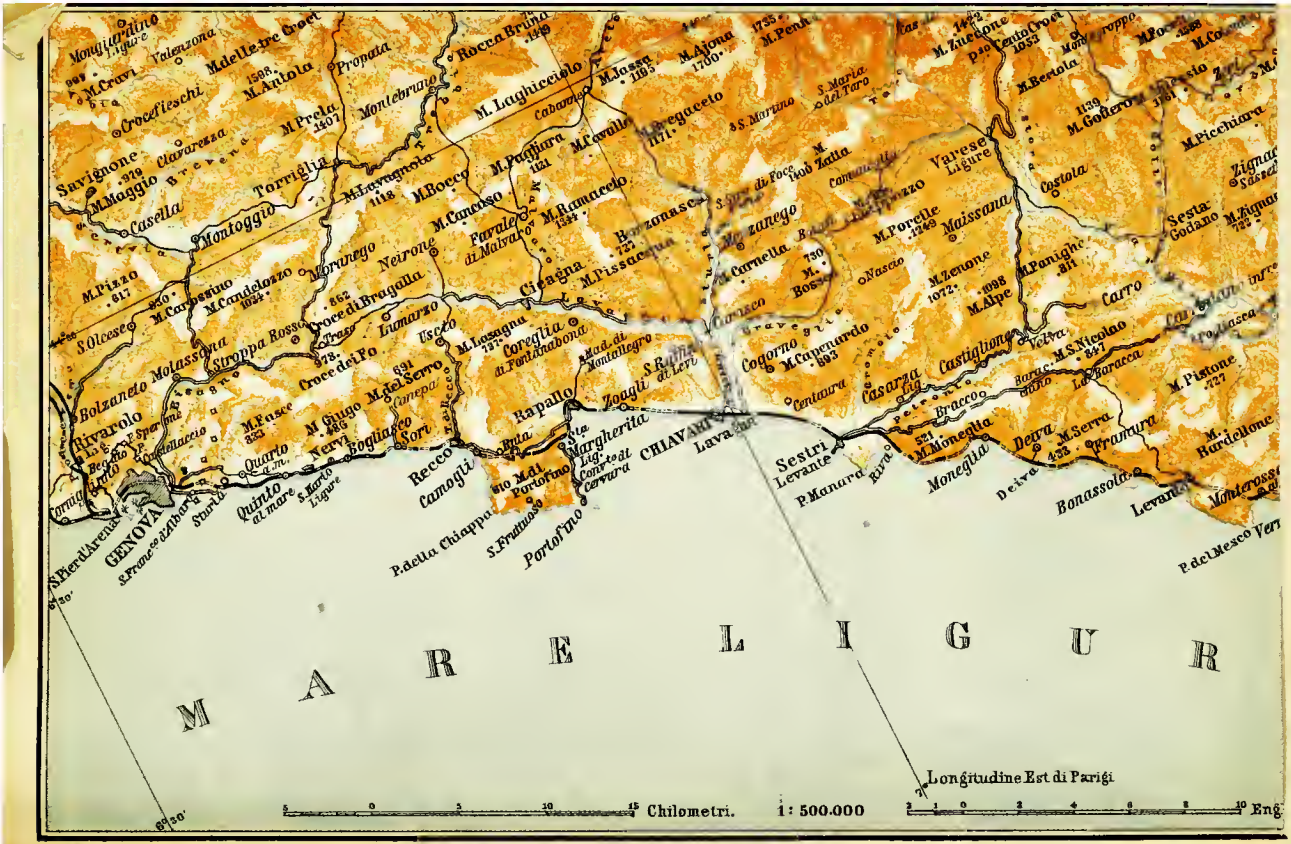
Railway from Spezia to Parma, see p. 95.

At (61 M.) *Vezzano Ligure* (p. 95) the line to Parma diverges to the N. On the left appear the jagged *Alpi Apuane*. — 62½ M. *Arcola*. The train crosses the broad *Magra*.

65½ M. **Sarzana** (pop. 6531), with a Gothic cathedral, is the junction for the Parma line (p. 95). — We traverse a fertile country. Near (70 M.) *Luni* are the ruins of the Etruscan town of *Luna*, which gave its name to the district (*Lunigiana*). — The white marble quarries of Carrara are visible among the hills to the left.

72 M. *Avenza*, a small place with an old castle (1322), is connected with (3 M.) *Carrara* by a branch-line. A visit to the famous quarries takes 2-3 hrs. The little port of the *Marina*, where the marble is shipped, lies on the right.

76½ M. *Massa* also has important marble-quarries. The country is fertile and well cultivated. The picturesque ruined castle of



Geograph. Anstalt von

Montignoso rises on a steep height to the right. — 83 M. *Pietrasanta*, with old town-walls, prettily situated among low hills.

89½ M. *Viareggio*, a quiet town with 17,240 inhab., is a favourite sea-bathing resort. Branch line to Lucca (p. 128). — Beyond (92½ M.) *Torre del Lago* we traverse a dense pine-forest. At (97½ M.) *Migliarino* we cross the *Serchio*.

102½ M. **Pisa**, see p. 124. To the left, before we enter the station, we perceive the cathedral, the baptistery, and the campanile. We then cross the *Arno*.

22. Leghorn. Pisa. From Pisa to Florence.

From Pisa to Leghorn, 12 M., in 21-26 min. (fares 2 fr. 25, 1 fr. 55 c., 1 fr.; express 2 fr. 45 or 1 fr. 70 c.).

Leghorn.

Hotels (all good). On the sea: Grand Hôtel, Viale Regina Margherita. In the town: Hôt. d'Angleterre-Campari, Giappone, both in the Via Vittorio Emanuele.

Electric Tramways from the station and through the town in various directions to *Ardenza* (see below; fare 35 c.) and *Antignano*.

Post & Telegraph Office, at the corner of the Via Vitt. Emanuele and Piazza Carlo Alberto.

Consuls. American, *Mr. James A. Smith;* British, *Mr. M. Carmichael.*

English Church, Via degli Elisi 9; service at 11. — **Scottish Church**, Via degli Elisi 3; serv. at 11 and 6, in winter at 11 and 3.

Leghorn (16 ft.), Ital. *Livorno*, the capital of a province, with 78,308 inhab., and a favourite seaside-resort, is a thoroughly modern town, intersected by canals, and connected by a navigable canal with the Arno, which flows into the Mediterranean, 9½ M. to the N. It carries on a flourishing trade with the Levant and the Black Sea. Armoured ships for the Italian navy are built in the yards of the Brothers Orlando.

A rapid inspection of the town may best be made by following the tramway from the station, turning to the right through the Via Garibaldi, and traversing the *Piazza Garibaldi* (with a monument to the patriot). The *Piazza Carlo Alberto*, at the end of the street, contains statues of Ferdinand III. (d. 1824) and Leopold II. (d. 1870) the two last grand-dukes of Tuscany. — We now follow the principal street, the *Via Vittorio Emanuele*, past the large *Piazza Vittorio Emanuele*, containing a statue of Victor Emmanuel II., the Cathedral, the Municipio, and the former Palazzo Granducale, straight on to the harbour. Here, on the right, is a statue of Grand-Duke Ferdinand I. (d. 1609), by Giov. dell' Opera and Pietro Tacca. — Now to the left, still following the tramway, past the Piazza Mazzini (to the right, the ship-building yards of the Brothers Orlando), until we reach the shore with its numerous bathing-establishments. The road skirting the coast, the *Viale Regina Margherita*, leads to (2 M.) *Ardenza* (many villas).

Pisa.

The **Railway Station** (Pl. D, 7, below; *Restaurant*, déj. 2-3, D. 4 fr., very fair) is on the S. side of the town. Travellers pressed for time may leave their luggage at the station (comp. p. xvii) and (guide quite unnecessary) proceed on foot (20 min.), or drive (cab 80 c.), to the Piazza del Duomo (shortest route by the Via Fibonacci and the Ponte Solferino).

Hotels (bargaining desirable; comp. p. xx). *On the Lungarno, N. side:* Hôtel Royal Victoria (Pl. b; D, 4), R. from 5, B. 1½, déj. 3, D. 5, omn. 1½-2 fr., patronized by English and American travellers; *Grand Hôtel (Pl. A, D, 4), R. 3½-7, B. 1½, déj. 3½, D. 5, omn. 1 fr. — Nettuno (Pl. c; D, 4), with restaurant, R. 2½-4, omn. 1 fr., Italian. — *Near the Station:* *Grand Hôtel Minerve et Ville (Pl. g; D, 7), with garden, R. 3-5, B. 1½, déj. 3, D. 5, omn. ½ fr.; Hôt. du Commerce, R. 3 fr.; Hôtel Washington, near the Hôt. Minerva, with restaurant and small garden, R. 2-3, B. 1-1¼, déj. 2½, D. 3½-4 fr. (incl. wine); Hôtel National et des Etrangers, next door to the Minerva, R. 2½, B. 1, déj. 2, D. 3½ fr. (incl. wine), these two unpretending.

Restaurants. *Nettuno*, see above; *Cervia*, Via Tavoleria.

Café. *Fratelli Pietromani*, Lungarno Mediceo, near the Ponte di Mezzo (also luncheon-rooms).

Cabs. With one horse: per drive in the town (incl. to or from the station) 80 c., at night 1 fr.; first ½ hr. 1 fr., each additional ½ hr. 80 c. With two horses, one-third more. Each trunk 20 c.

Post and Telegraph Office (Pl. D, 4, 5), on the left bank of the river, below the Ponte di Mezzo.

Money Changers. *Matteucci*, Via Vitt. Emanuele; *Supino*, Borgo Largo (Pl. D, 3).

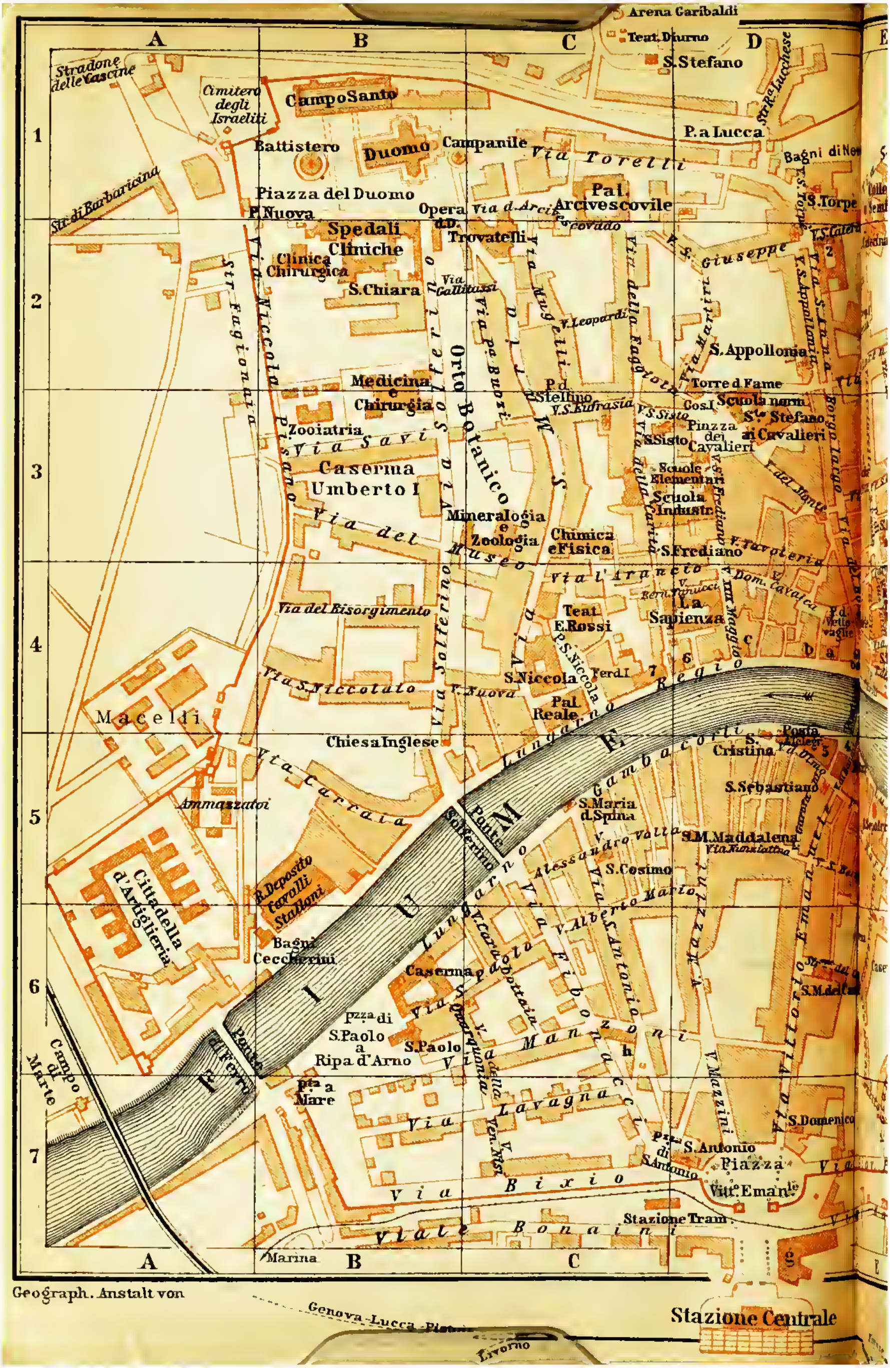
English Church (Pl. B, 5), Piazza Santa Lucia; services at 11 and 3 from Oct. to May.

Chief Attractions (½ day): *Cathedral; Campanile; Baptistery; Campo Santo. — Barsanti*, Piazza del Duomo 3, has a monopoly of the sale of tickets for the sights of the town (Campanile 30 c., Campo Santo 1 fr., Museo Civico 1 fr.; general ticket for all three 1 fr. 60 c.). — Artists and students receive general tickets (50 c.) at the museum. — The numerous beggars in the Piazza del Duomo should be ignored.

Pisa (10 ft.), a quiet provincial capital with 27,227 inhab., the seat of an archbishop and of a university (mentioned in the 12th cent.), is situated on the *Arno*, about 4 M. from the foot of the *Monti Pisani* (p. 127) and 6 M. from the sea.

Pisa, the *Pisae* of the ancients, was a Roman colony in B.C. 180, but of its ancient monuments few traces now remain. At the beginning of the 11th cent. it became one of the first commercial towns of the Mediterranean. Its victories over the Saracens in Sardinia, Sicily, and Africa, and the prominent part which it took in the Crusades were the stepping-stones to its greatness. The protracted struggles with Genoa were finally terminated (in 1284) by the decisive defeat of the Pisans at Meloria near Leghorn. In 1406 the town came under the sway of the Florentines, but on the arrival of Charles VIII., in 1494, it endeavoured to shake off the alien yoke. It was, however, forced once more to capitulate in 1509 after a lengthy siege. — With the foundation of the cathedral of Pisa in the 11th cent. began the dawn of Italian mediæval art. In the domain of sculpture *Niccolò Pisano* (ca. 1206-80) was the forerunner of the Renaissance. His son, *Giovanni Pisano* (ca. 1250-1328), abandoned his father's antique style for a keener observation of nature.

The Piazza del Duomo (Pl. B, 1), the chief boast of Pisa, situated outside the town to the N.W., gains by its quiet and isolated position.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Arena Garibaldi
Teat. Diurno
S. Stefano
Stradone delle Cascine
Cimitero degli Israeliti
Campo Santo
Battistero
Duomo
Campanile
P. a Lucca
Str. Rle Lucchese
Bagni di Nerone
Via Torelli
Str. di Barbaricina
Piazza del Duomo
P. Nuova
Opera d. D.
Via d. Arcivescovado
Pal. Arcivescovile
S. Torpè
Spedali Cliniche
Clinica Chirurgica
Trovatelli
S. Chiara
Via Gallitassi
V. S. Giuseppe
Str. Fagionaia
Via Niccola Pisano
Via Solferino
Orto Botanico
Via pe Buzzi
Via Ugelli
Via della Faggiola
Via Martiri
V. Leopardi
V. S. Apollonia
S. Appollonia
Medicina e Chirurgia
P. d. Stellino
V. S. Eufrasia
V. S. Sisto
Torre d. Fame
Cos. I
Scuola norm.
Sto Stefano ai Cavalieri
Piazza dei Cavalieri
S. Sisto
Zooiatria
Via Savi
Caserma Umberto I
Scuole Elementari
Scuola Industr.
Via della Carità
V. S. Frediano
Borgo largo
V. del Monte
Via del Museo
Mineralogia e Zoologia
Chimica e Fisica
S. Frediano
V. Tavoleria
Via l'Arancio
V. Dom. Cavalca
Via del Risorgimento
Teat. E. Rossi
La Sapienza
Via XXIX Maggio
P. d. Vettovaglie
P. S. Niccola
S. Niccola
Ferd. I
Via S. Niccolaio
V. Nuova
Pal. Reale
Lungarno Regio
Maceili
Chiesa Inglese
Via Carraia
Ammazzatoi
Lungarno Gambacorti
S. Cristina
Posta
S. Sebastiano
Ponte Solferino
S. Maria d. Spina
V. Alessandro Volta
S. M. Maddalena
S. Cosimo
Cittadella d'Artiglieria
R. Deposito Cavalli Stalloni
Via S. Antonio
V. Alberto Mario
Bagni Cecchenini
Lungarno
Caserma
Via Fibonacci
V. Mazzini
Via Vittorio Emanuele
S. M. del Carmine
Pzza di S. Paolo a Ripa d'Arno
S. Paolo
Via Manzoni
Ponte di Ferro
F. Arno
Campo di Marte
Pta a Mare
Via Lavagna
S. Domenico
Pza di S. Antonio
S. Antonio
Piazza Vitt. Emanle
Via Bixio
Stazione Tram
Viale Bonaini
Marina
Geograph. Anstalt von
Genova-Lucca-Pistoia
Livorno
Stazione Centrale

PISA
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Metri
1 Corte di Assise E 4
2 Istit.to femm.le di S.Anna D 2
3 Liceo & Ginnasio E 4
4 Loggia de' Banchi D 5
5 Palazzo del Comune & Archivio di Stato D 5
6 Palazzo Uppezinghi C D 4
7 " Vitelli C 4
8 S.Matteo F 5
E F G H
1 2 3 4 5 6 7
N S
Collegio e Seminario
S.Caterina
Museo Civico
S.Francesco
S.Cecilia
S.Paolo all'Orto
Regio Teat. Tempio Nuovo
Israel.a
S.Pierino
S.Andrea
S.Marta
Carceri
Stabilim.to Idroterapico
S.Silvestro
S.Sepolcro
Caserma
S.Martino
Casa del Galilei
Politeama Pisano
Antica Fortezza Fiorentina
Agraria
R. Istituto Agrario
Staz.one Merci
Tramway a Vapore P.Pontedera Calci
ARNO
Via S. Zeno
Via Carducci
Via Cavour
Via Palestro
Via delle Belle Torri
Lungarno Mediceo
Lungarno Galileo
Via Garibaldi
Via Vittorio Emanuele Primo
Via del Giardino
Via del Tiratoio
Via del Borgo Stretto
Via Fiorentina
Via Mazzini
Via Giov. Pisano
Via Bonaini
Via Vittorio Emanuele
Via Ridolfi
Via del Piaggione
Via Maria Antonietta
Via Filippo Corridoni
Via Cairoli
P.Mazzini
P.zza Franc. Carrara
P.zza S.Francesco
P.zza Gondole
P.ta alle Piagge
P.ta Nuova
P.ta a Lucca
P.ta Fiorentina
Wagner & Debes, Leipzig.

The ***Cathedral,** founded after a great naval victory over the Saracens at Palermo in 1063, and erected by *Busketus* and *Rainaldus* in the Tuscan-Romanesque style, was consecrated in 1118, and restored in 1597-1604 after a fire. It is built entirely of white marble, ornamented with black and coloured bands. The most magnificent part is the façade. The present bronze doors date from 1602, with the exception of one in the S. transept which was executed by *Bonannus* of Pisa in 1180.

The INTERIOR (usually entered by the last-mentioned door on the E. side, opposite the Campanile) is borne by 68 antique columns, captured by the Pisans in war. In the nave is a fine bronze lamp (1587). On the last pillar on the right, *Andrea del Sarto*, St. Agnes; opposite, a Madonna by *Perin del Vaga*. — Fine stalls in the choir. In front of the high-altar (right), SS. Margaret and Catharine, (left) SS. Peter and John, by *Andrea del Sarto*. Beyond the high-altar: Abraham's sacrifice and an Entombment, by *Sodoma*. The mosaic in the dome is by *Cimabue* (1302).

The ***Baptistery** *(Battistero)*, begun in 1153 but not completed until after 1278, with Gothic additions of the 14th cent., is also entirely of marble.

INTERIOR (generally closed; visitors knock at the principal door opposite the cathedral; fee 20-30 c.). The celebrated hexagonal **Pulpit*, by *Niccolò Pisano* (1260), is supported by seven columns, above which are the Virtues. The reliefs represent the Annunciation and Nativity, the Adoration of the Magi, the Presentation in the Temple, the Crucifixion, and the Last Judgement; in the spandrels, Prophets and Evangelists. — Fine echo.

The round ***Campanile,** or bell-tower, begun by *Bonannus* (see above) and *William of Innsbruck* in 1174 and completed in 1350, is 179 ft. in height and surrounded by six colonnades. It is 14 ft. out of the perpendicular, and is usually known as the *Leaning Tower*. Whether this inclination was intentional or not has given rise to much dispute, but it is now pretty generally believed that the foundations on the S. side sank in the course of building and that from the third story upwards an inclination to the N. was given. Galileo availed himself of the oblique position of the tower in making his experiments regarding the velocity of falling bodies. The view from the platform embraces the town and environs, the sea, and the mouth of the Arno to the W., Leghorn to the S.W., the Apuan Alps to the N., and the Monti Pisani to the N.E. Adm. by ticket, comp. p. 124.

The ****Campo Santo,** or burial-ground (open from 9 or 10 to 5; tickets, see p. 124; Sun. & holidays 10-1 free; entrance on weekdays by the door to the left) was founded in 1203 by *Archbp. Ubaldo de' Lanfranchi*, who brought hither 53 shiploads of earth from Jerusalem. The building, in the Tuscan-Gothic style, was constructed by *Giovanni Pisano* ca. 1270-78.

The beautiful arcades surrounding the quadrangle are adorned with **Frescoes.** On the S. WALL, to the right of the entrance, beginning at the S.E. corner: *Triumph of Death, whose apparition terrifies those who are given over to worldly joys, but who passes by the poor and miserable

who would welcome his coming. The equestrian group to the left, who on their way to the chase are suddenly reminded by three open coffins of the fleeting nature of human pleasures, is especially good. Next are the Last Judgement (the attitude of the Judge is celebrated) and Hell. These three were probably painted by Pisan masters (*Franc. Traini*?). The next fresco, representing the temptations and miracles of the holy hermits in the Theban desert, is by an unknown hand.

On the N.Wall, beginning at the N.W. corner: History of the Creation, by *Pietro di Puccio* (ca. 1390). The lower series and all the following paintings on this wall were executed in 1469-85 by *Benozzo Gozzoli* of Florence, twenty-three *Scenes from the Old Testament, with personages in the costume of the painter's contemporaries: Noah's Vintage and Drunkenness (with the '*Vergognosa di Pisa*' or scandalised female spectator), the Curse of Ham, the Tower of Babel (with portraits of famous contemporaries, Cosimo de' Medici, his son Piero, and his grandsons Lorenzo and Giuliano), etc.

Sculptures. W. End: XI. Antique sarcophagus. Farther on: GG. Monument of Henry VII., protector of Pisa as a partizan of the Ghibellines (d. 1313 at Buonconvento), by *Tino da Camaino* of Siena (1315). Suspended on the wall are the chains of the ancient harbour of Pisa, captured by the Genoese in 1362. Half of them were given to the Florentines, but the whole were restored to Pisa in 1860. Bust of Count Camillo Cavour, by *Dupré*. On a broken column, 52. Late-Greek marble vase with fine Bacchanalian representation, whence Niccolò Pisano borrowed the figure of the high-priest on the pulpit in the Baptistery.

N. Side: 57. Relief from a Greek tomb; 62. Madonna by *Giov. Pisano*. — The Cappella Ammanati contains portions of a large fresco attributed to *Giotto*. — Farther on, 78. Head of Achilles; XIX. Roman sarcophagus with Bacchic figures; upon it the alleged bust of Isotta, wife of Sigismondo Malatesta of Rimini (p. 191); XXI. Late-Roman sarcophagus with the myth of Hippolytus and Phædra, said by Vasari to have served as a model for Niccolò Pisano. The remains of Countess Beatrice of Tuscany (d. 1076) were afterwards deposited here. — In the chapel, a coloured terracotta altar by *Augustinus Urbanius* (1520). — Farther on, 125. Sitting statue of Emp. Henry VII. (?), surrounded by four of his councillors (14th cent.).

E. End: XXXIII. Sarcophagus with a representation of the Muses; in front of it, 134. Griffin in bronze with Cufic inscriptions; tomb of Count Mastiani, with the sitting statue of his sorrowing widow ('Inconsolabile'), by *Bartolini* (1842); beyond it, the tomb of the relatives of Pope Gregory XIII., by *Bart. Ammanati*.

S. Side: XXIX. Roman sarcophagus with the rape of Proserpine, on which are placed busts of Cæsar (?), Hadrian, and Agrippa; XLII. Etruscan urns, with Alcestis in the middle; V. Early-Christian sarcophagus with the Good Shepherd; VI. Roman sarcophagus, on which stand statuettes of the Pisan School (14th cent.). — AA. Monument of the oculist Andrea Vacca (d. 1826), by *Thorvaldsen*: Tobias curing his father's blindness.

A visit to the Campo Santo by moonlight is very impressive (notice must be previously given to the custodian).

The central part of ancient Pisa, and the forum of the republic, is the Piazza dei Cavalieri (Pl. D, 3), remodelled in the 16-17th centuries. Here rise *Santo Stefano ai Cavalieri* (1565-96), the church of the knights of the Order of St. Stephen, and the *Palazzo Conventuale dei Cavalieri*, by Vasari. In front of the latter is a marble statue of the *Grand-Duke Cosimo I.*, designed by Giov. da Bologna (1596). — To the N. E. is the Piazza Santa Caterina (Pl. E, 2), with a statue of *Grand-Duke Leopold I.* (d. 1792) and the Gothic church of *Santa Caterina*. — To the S. E. of this point are

the church of *San Francesco* (Pl. F, 3), a Gothic structure of the 13-14th cent., with a fine campanile, and the Museo Civico (Pl. F, 2), which contains some excellent paintings of the early-Tuscan School, besides sculptures by Pisan artists (incl. the remains of the old cathedral pulpit executed by *Giov. Pisano* in 1302-11) and tapestries from Florence and Flanders (open 10-5; comp. p. 124).

The modern life of Pisa centres on the broad quay of the Lungarno, especially the portion lying on the N. side of the river. Near the Ponte di Mezzo, where the Lungarno Regio begins, is the Piazza Garibaldi (Pl. D, E, 4), containing a bronze statue of *Garibaldi*, by Ferrari (1892). Farther to the W. are the handsome *Palazzo Agostini* (15th cent.), in the Gothic style, and the *Palazzo Lanfreducci*, now *Pal. Uppezinghi* (Pl. 6). — Not far to the N. stands the *University* (*Sapienza;* Pl. D, 4), built in 1493, with a fine court. The leaning tower of *San Niccola* (Pl. C, 4), of the 13th cent., rises a little to the W.

On the left bank of the Arno, at the end of the town, near the Porta a Mare, is the church of *San Paolo a Ripa d'Arno* (Pl. B, 6), dating probably from the 13th century. — To the E., beyond the *Ponte Solferino*, is the elegant Gothic church of Santa Maria della Spina (Pl. C, 5), erected in 1230 for sailors about to go to sea, and enlarged in 1323. The sculptured decorations are by pupils of *Giov. Pisano* and by *Nino Pisano* (key at the house opposite). — Near the Ponte di Mezzo are the *Loggia de' Banchi* (Pl. 4; D, 5), of 1605, and the handsome *Palazzo del Comune* (Pl. 5; formerly *Pal. Gambacorti*).

To the E. of the Ponte di Mezzo lies the octagonal church of *Santo Sepolcro* (Pl. E, 5), built in the 12th cent. (restored). — At the end of the Lungarno Galileo, farther on, opposite the *Ponte alla Fortezza*, is a passage leading to the house (Pl. F, 6) in which the astronomer *Galileo Galilei* (1564-1642) was born.

From Pisa to Florence.

a. Viâ Lucca and Pistoja.

62½ M. Railway in 3¾-4¼ hrs. (fares 11 fr. 75, 8 fr. 25, 5 fr. 30 c.). This is the longer route (comp. p. 129). An express runs between Lucca and Florence in ca. 2 hrs. — The North Tuscan towns, *Lucca*, *Pistoja*, and *Prato* are, like Pisa, rich in monuments of mediæval and early-Renaissance art (11-15th cent.); but as they are rarely visited by the hurried traveller we confine ourselves here to a bare mention of the principal sights.

The railway crosses the Arno, skirts the W. and N. of Pisa (fine view of the cathedral), and intersects the fertile plain between the Arno and the *Serchio*. — 5½ M. *Bagni di San Giuliano* (33 ft.), a watering-place known also to the Romans, at the foot of the *Monti Pisani*. — At (7½ M.) *Rigoli* the line approaches the Serchio. — 9½ M. *Ripafratta*, with a ruined castle. — We round the *Monte San Giuliano*.

15 M. **Lucca** (62 ft.; *Rail. Restaurant*; *Alb. Reale l'Universo, Corona*, etc.), the Roman *Luca*, the capital of a province and an episcopal see, with 43,566 inhab., possesses several remarkable churches, mostly dating from the Lombard period, but rebuilt in the 12th and 13th century. *San Frediano*, on the N. side of the town, and *San Michele*, in the piazza of the same name, are good examples. The *Cathedral*, on the S. side, with a rich façade of 1204, contains some fine sculptures by Jacopo della Quercia and Matteo Civitali, and a remarkably fine Madonna by Fra Bartolomeo (1509). In the *Palazzo Provinciale*, in the Piazza Napoleone, is a picture-gallery, with two excellent paintings by Fra Bartolomeo and sculptures by M. Civitali. Valuable pictures, mostly of the Dutch school, may be seen in the *Pal. Mansi*, Via Galli Tassi 17.

The *Bagni di Lucca* (16 M.) are reached in 1 hr. (fares 3 fr. 5, 2 fr. 15, 1 fr. 40 c.) by a railway ascending the valley of the Serchio.

Beyond (23 M.) *Altopaseio* we enjoy a splendid view of the Apuan Alps on the left. — 29½ M. *Pescia;* 34 M. *Bagni di Monteeatini* (98 ft.), with warm baths. — 36 M. *Pieve Monsummano* is the station for *Monsummano* (Grand Hôtel, Hôt. Verdi, etc.) on a hill to the right, noted for its vapour-filled grotto, which has proved beneficial in cases of gout and rheumatism. — 39 M. *Serravalle.*

42 M. **Pistoja** (*Rail. Restaurant; Alb. del Globo*, good), a town of 13,389 inhab., known to the Romans as *Pistoria*, contains the interesting churches of *San Giovanni Fuoreivitas, Sant' Andrea* (pulpit by Giov. Pisano, 1301), and the *Cathedral* (restored in the 13th century). Within the last are a cardinal's tomb by Verrocchio (left aisle) and a silver altar of the 13-14th cent. (to the right of the choir). — The *Baptistery* and the *Palazzo Pretorio* date from the 14th cent., the beautiful domed church of the *Madonna dell' Umiltà* from the 16th century. — Pistoja is the junction for the Bologna and Florence line (R. 18).

The railway skirts the base of the Apennines. — 47 M. *Montale-Agliana.* On the left rises the picturesque castle of *Montemurlo.*

52 M. **Prato in Toscana** (210 ft.; *Alb. del Giardino*, etc.), a town of 17,205 inhab., boasts some remarkable art-treasures. On the façade of the *Cathedral* is a pulpit, embellished with reliefs by Donatello and Michelozzo (1434-38), from which the 'girdle of the Virgin' is exhibited to the people. In the interior, Renaissance sculptures and (in the choir) beautiful frescoes representing the histories of John the Baptist and St. Stephen, by Fra Filippo Lippi (1456-64). The *Palazzo Pretorio* dates from the 13th cent.; the church of the *Madonna delle Carceri* was built by Giuliano da Sangallo in 1485-91.

Near the last-named church is the station of the *Steam Tramway to Florence* (No. 2; p. 132; 1½ hr.).

58 M. *Sesto Fiorentino.* In the vicinity is *Doccia*, with a

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Tramways

Geograph. Anstalt von Wagner & Debes, Leipzig

celebrated porcelain and majolica manufactory (Società Richard-Ginori; p. 132), situated at the foot of *Monte Morello* (3065 ft.). — 60 M. *Castello*, not far from which are the attractive villas of *Petraia* and *Castello*. — 62½ M. *Florence*.

b. Viâ Empoli.

48½ M. RAILWAY in 1¾-3 hrs. (fares 9 fr. 5, 6 fr. 35, 4 fr. 10 c.; express 10 fr., 7 fr., 4 fr. 55 c.).

The district is fertile; to the left, the *Monti Pisani*. — 7½ M. *Cascina*, on the Arno. — 12½ M. *Pontedéra*, a small town at the confluence of the *Era* and the Arno. — 23 M. *San Miniato al Tedesco;* the little town, once a stronghold of Frederick Barbarossa, lies on an eminence to the right.

29½ M. **Empoli** (*Rail. Restaurant*, poor), a town of 7005 inhab., on the Arno, the seat of a bishop, is the junction for the line to Siena, see p. 171.

Farther on we cross the small river *Pesa*. To the left appears the crenellated *Villa Ambrogiana*. — 33 M. *Montelupo*. — We cross the Arno. The valley narrows. The heights are crowned with pines and cypresses; the quarries below yield a kind of sandstone known as *'pietra serena'*, which was much used in Florentine buildings. We cross the *Ombrone*, which flows into the Arno. — 40 M. *Signa*, noted for its straw-plaiting industry. — 42½ M. *San Donnino*, not far from *Brozzi*, where numerous villas betoken the approach to Florence. — 48½ M. *Florence*.

23. Florence.

Railway Stations. 1. *Stazione Centrale Santa Maria Novella* (Pl. D, 3; *Restaurant), for all lines (approached from the Piazza della Stazione; exit for passengers by the northern line in the Via Luigi Alamanni; for the other lines, adjoining the Piazza della Stazione), where omnibuses from most of the hotels meet every train (¾-1½ fr., incl. luggage); cab 1 fr., at night 1 fr. 30 c., each box 50 c. Travellers arriving in the evening should secure a cab in good time, as there is often a scarcity of conveyances. — 2. *Stazione Campo di Marte*, on the E. side of the town, the first stopping-place for the slow trains to Arezzo, Perugia, etc., unimportant for tourists. — Railway-tickets of all kinds may be obtained at Via dell' Arcivescovado 3 (Pl. E, 4).

Hotels (comp. p. xx). — *On the Lungarno*, best situation: *GRAND HÔTEL (Pl. a; C, 3), Piazza Manin 1, R. 5-9, B. 1½, déj. 3½, D. 6 fr.; *HÔT. DE LA VILLE (Pl. b; C, 4), Piazza Manin 3, with restaurant, R. 5-8, B. 1½, déj. 4, D. 6, omn. 1½ fr.; ITALIE (Pl. c; C, 4), principal entrance Borgognissanti 19, R. 4½-8, B. 1½, déj. 3½, D. 5, omn. 1 fr.; FLORENCE & WASHINGTON (Pl. d; C, 4), Lungarno Amerigo Vespucci 6, R. 4½-6½, B. 1½, déj. 3½, D. 5, omn. 1½ fr.; GR. HÔT. NEW YORK (Pl. e; D, 4), Piazza Ponte alla Carraia 1, R. 3-5, B. 1½, déj. 3, D. 5, omn. 1 fr., these two frequented by English and American travellers; PALACE HOTEL, Lungarno Guicciardini 7; HÔT. ROYAL GRANDE BRETAGNE (Pl. f; D, E, 5), Lungarno Acciaioli 8, R. from 6, B. 1½, déj. 4, D. 5, omn. 1½ fr.; *PAOLI (Pl. g; G, 7), Lungarno della Zecca Vecchia 12, R. 4-6 fr., L. 60 c., A. ¾, B. 1½, déj. 3, D. 5 (incl. wine), omn. 1½ fr., frequented

by English travellers. All these are of the first class. — Less pretentious: Hôtel Bristol (Pl. i; C, 4), near the Ponte Carraia, R. 4-6 fr., L. 30 c., B. 1½, déj. 4, D. 6 (incl. wine), omn. 1½ fr.; *Albion (Pl. k; D, 5), Lungarno Acciaioli 10, R. from 5½, B. 1½, déj. 2½, D. 5, omn. 1 fr.; Hôt. Berchielli, Lungarno Acciaioli 16, R. from 2½, déj. 3, D. 3½, pens. 6-8 fr.

Near the Cascine, in a quiet situation, at some distance from the chief sights: Hôt. Victoria et Univers (Pl. h; B, 2), Lungarno Amerigo Vespucci 44, English landlady, R. from 4, B. 1½, dej. 3½, D. 4, omn. 1 fr.; Anglo-American (Pl. l; B, 2), Via Garibaldi 7, well spoken of, R. 3¾-5, B. 1, déj. 2½, D. 4½ fr.; Hôt. & Pens. l'Alliance (Pl. m; C, 3), Via Curtatone 4, well spoken of, R. 3 fr., L. 60 c., A. ½, B. 1½, déj. 2½, D. incl. wine 4½ fr.; Hôt. de France et Pens. Anglaise, Via Solferino 6; Hôt. Montebello, Corso Regina Elena 6, frequented by English travellers.

Near the Piazza Vittorio Emanuele and the Piazza della Signoria, in the centre of the town: *Savoy (Pl. o; E, 4), Piazza Vitt. Emanuele 7, with railway booking-office, R. from 6, B. 1½, déj. 4, D. 6, omn. 1½ fr.; *Helvetia (Pl. p; E, 4), Via dei Pescioni, R. 4-6, B. 1¼, déj. 3, D. 4-4½, omn. 1 fr.; *Hôtel du Nord, Piazza Strozzi (Pl. E, 4, 5), R. from 4, B. 1, déj. 3, D. 4½, omn. 1 fr.; *Hôt. d'Europe (Pl. s; D, 5), Via Tornabuoni, R. 3-5½, B. 1½, déj. 3, D. 4½ fr.; Hôt. de Londres et Pens. Métropole (Pl. q; E, 5), Via Sassetti 3, R. 2½-4, B. 1¼, déj. 2½, D. 4, omn. 1 fr.; Cavour (Pl. t; F, 5), Via del Proconsolo 5, with restaurant, R. 3-4, B. 1¼, déj. 3, D. 5, omn. 1-1½ fr. — Porta Rossa (Pl. u; D, 5), Via Porta Rossa 13, with good restaurant, R. from 3, B. 1¼, déj. 2½, D. 4, omn. ¾ fr.; Albergo Fenice (Pl. r; F, 4), Via de' Pucci, at the corner of the Via Cavour, well spoken of; Alb. Berna e Parlamento, Piazza San Firenze (Pl. F, 5), R. 2½-3, déj. 2½, D. 3½ (incl. wine), omn. ¾ fr.; Spagna, R. 3 fr., A. 70 c., déj. 2½, D. 4 (incl. wine), omn. 1½ fr.; Patria, with trattoria, R. 2, omn. ¾ fr.; Stella d'Italia e San Marco, hôtel garni, these three in the Via de' Calzaioli (Pl. E, 5).

Near Santa Maria Novella and the Railway Station: *Minerva (Pl. v; D, 3), Piazza S. Maria Novella 16, R. 4-5, B. 1½, déj. 3, D. 4½, omn. 1 fr.; *Hôt. de Rome (Pl. w; D, 4), Piazza S. Maria Novella 8, R. from 4, B. 1½, déj. 3, D. 4½, omn. 1 fr.; Grand Hôt. Baglioni, Via de' Panzani, new; Hôt. de Milan (Pl. y; E, 4), Via de' Cerretani 12, R. 4-6½, B. 1½, déj. 3, D. 4½, omn. 1 fr. — Alb. Bonciani (Pl. x; E, 3), Via de' Panzani 23, with an attractive restaurant, R. 2-3 fr., L. 30, A. 50, B. 80 c., déj. 2½, D. 4 (wine included), omn. 1 fr., plain but good; Alb. Romagna, Via de' Panzani 4; Rebecchino, Piazza della Stazione 2 (Pl. D, 3), R. 2-3½ fr., L. 30 c., déj. 2½, D. with wine 3 fr., well spoken of, for passing travellers; Ville de Paris, Piazza della Stazione 6; Albergo-Ristorante Adriatica, Piazza Santa Maria Novella 22, R. 1½-2 fr.; these five Italian.

Pensions (comp. p. xx), numerous. *On the right bank of the Arno.* Bellini, Lungarno Amerigo Vespucci 22, pens. 8-12 fr., superior; Villino Montebello, Via Montebello 36, 10-12 fr.; Piccioli, Via Tornabuoni 1, 8-10 fr.; Pendini, Via degli Strozzi 2bis, 6-9 fr.; Lucchesi, Lungarno della Zecca Vecchia 16, 8 fr.; Spinetti-Eden, Via Montebello 30, 6-8 fr.; Tozzini, Lungarno Acciaioli 2bis, 6 fr.; Lottini, Lungarno Corsini 6, 6-7 fr.; Miss White, Piazza Cavalleggieri 2, adjoining the Lungarno delle Grazie, 6-10 fr.; Jennings-Riccioli, Corso dei Tintori 37; Mme. Rochat, Via de Fossi 16, 5-8 fr.; Cammarano-Rochat, Via Curtatone 1, 6-8 fr.; P. d'Arcetri, Via dei Bianchi 2, 5-8 fr.; Nardini, Piazza del Duomo 7, 5-7 fr.; Le Rolland, Via Solferino 8, 7-10 fr. (English); Miss Constantin, Via Solferino 10, 7-10 fr. (English); Villa Trollope (Mrs. McNamee), Piazza dell' Indipendenza, well situated, from 8 fr.; Chapman, Via Pandolfini 21, 7-9 fr.; Mme. Jenny Giachino, Piazza d'Azeglio 13, from 6 fr.; Miss Plucknett, Piazza Vitt. Emanuele 1 (Palazzo Bocconi), 7-8 fr.; Cicognani, Via Nazionale 39. — *On the left bank of the Arno:* Clark-Molini-Barbensi,

7-9 fr., Miss Godkin, both in the Lungarno Guicciardini (Nos. 17, 1); Laurent, Via del Presto 11, 3rd floor, near S. Spirito, 5-7 fr.; Benoît, Lungarno Serristori 13, 6-7 fr.; Orsi, Via S. Frediano 8, 6-8 fr.

Restaurants (comp. p. xxi). **Doney et Neveux*, Via Tornabuoni 16, first floor, déj. 4, D. (about 6 p.m.) 5-7 fr.; **Capitani-Bono*, Via Tornabuoni 11, first floor, déj. 3½, D. 5 fr. (incl. wine); *Gambrinus-Halle*, see below. — Trattorie in the Italian style (those in the centre of the city are disagreeably crowded on Frid. noons): **Melini* (see below), **Tazza d'Oro*, **Etruria*, **La Toscana*, *Patria* (see p. 130), all in the Via de' Calzaioli; *Sport*, Via Porta Rossa 2; **Porta Rossa*, Via Porta Rossa 13 (see p. 130); **Bonciani*, Via de' Panzani 23 (p. 130); *Giotto*, Piazza del Duomo 13, moderate.

Birrerie (comp. p. xxiii). *Gambrinus*, Piazza Vitt. Emanuele (Pl. E, 4), with large concert-room, usually crowded in the evening and imperfectly ventilated; *Tazza d'Oro*, see above; **Amerigo Vespucci*, Via de' Lamberti 5 (Pl. E, 5); **Reininghaus*, Piazza Vitt. Emanuele 3. German beer at all these.

Wine-Rooms (comp. p. xxii). *Melini*, Via de' Calzaioli 13 (see above); *Fiaschetteria Aglietti*, Piazza Vitt. Emanuele.

Cafés (comp. p. xxii), less inviting than in many other Italian towns. *Antico Bottegone*, Piazza del Duomo, cor. of the Via Martelli (concert in the evening); *Caffè Centrale*, *Birreria Reininghaus* (see above), both in the Piazza Vitt. Emanuele; *Elvetico*, Piazza del Duomo 14; *Giappone*, Piazza della Signoria, unpretending.

Confectioners *(Pasticcerie)*. **Doney et Neveux*, Via Tornabuoni 16 (recommended to ladies); **Capitani-Bono*, Via Tornabuoni 11 (good coffee, 70 c.); **Gilli*, Via degli Speziali 6, cor. of the Piazza Vitt. Emanuele and Via de' Calzaioli 10; *Digerini, Marinai, & Co.*, Via de' Vecchietti 7 (tea-rooms); *Albion Tea Rooms*, Via de' Vecchietti 5 (week-days 11-6.30; closed on Sun.).

Havana Cigars. *Galletti*, Via de' Calzaioli 1; *Parenti*, Via Tornabuoni 15.

Cabs. Per drive (within the Cinta Daziaria or line of muuicipal imposts) 1 fr., at night (*i. e.* from one hour after sunset till sunrise) 1 fr. 30 c. By time: 1st ½ hr. 1 fr. 20 or 1 fr. 50, 2nd ½ hr. 80 c. or 1 fr., each addit. ½ hr. ¾ or 1 fr. Outside the town, 1st ½ hr. 2 fr., each addit. ½ hr. 1 fr. — Each large article of luggage 50 c.

Electric Tramways (comp. the Plan and the Map, p. 166). Details of both the electric and steam tramways may be found in the '*Orario dei Tramways fiorentini*' (10 c., obtainable at the office in the Piazza della Signoria), as well as in the larger time-tables mentioned on p. xv.

1. *Piazza de' Giudici* (Pl. E, 6)-Lungarno della Zecca Vecchia (Pl. G, H, 7)-Viale di Circonvallazione-*Piazza degli Zuavi* (Pl. A, B, 1, 2); every 10 min. (fares 10-20 c.). — 2. *Piazza del Duomo* (W. side; Pl. E, 4)-Porta al Prato (Pl. B, C, 1)-Ponte alle Mosse-*Cascine* (Piazzale del Re; p. 168); every 20 min. (20 c.). — 3. *Piazza del Duomo*-Porta al Prato-Barriera Ponte all' Asse-Rifredi-Castello (p. 129; 20-25 c.)-*Sesto* (p. 129; 30-35 c.); every 10-20 minutes. — 4. *Piazza del Duomo* (E. side; Pl. F, 4) Barriera della Querce (comp. Pl. I, 3)-Le Lune-San Domenico (p. 168; 30 c.)-*Fiesole* (p. 168; 50 c.); every 20 min. (14 times daily in winter) in 50 minutes. The open extra car stops at San Domenico. — 5. *Piazza del Duomo*-Piazza de' Giudici-Barriera San Niccolò (Pl. H, 8; p. 167; 10-15 c.)-*Bagno a Ripoli*, every 17 minutes. — 6. *Linea del Viale dei Colli* (p. 167): *Piazza del Duomo*-Ponte in Ferro (Pl. H, 8)-Piazzale Michelangelo (Pl. F, G, 8; p. 167; 25 c.)-Torre al Gallo (35 c.; below the view-point mentioned at p. 168)-*Gelsomino* (see below; 40 c.). — The afternoon cars to Fiesole and Gelsomino are usually crowded during the tourist-season.

Steam Tramways. 1. *Linea del Chianti: Porta Romana* (Pl. A, 7)-Gelsomino (see above; below Poggio Imperiale; 10-20 c.)-Certosa (p. 168;

20-35 c.)-Tavernuzze-*Greve* to the Certosa; 16 times daily in 23 min. — 2. *Piazza della Stazione*-Campi-*Prato* (p. 128; 7 times daily (80 c.-1 fr. 10 c., return-tickets 95 c.-1 fr. 60 c.).

Omnibuses (10 c.) from the Piazza della Signoria to the town-gates.

Post Office (comp. p. xxv; Pl. E, 5, 6) in the Uffizi, open daily from 8 a.m. to 9 p.m. (branch-offices at the railway-station and at Via de' Vecchietti 6, Via de' Fossi 2, etc. — **Telegraph Office** in the Palazzo Nonfinito (Pl. F, 5; p. 157), Via del Proconsolo 12; also at the branch post-offices.

Consulates. British Consul General, *Major Percy Chapman*, Via Tornabuoni 2-4; vice-consul, *Mr. Placci*. American Consul, *Mr. Edw. C. Cramer*, Via Tornabuoni 10; vice-consul, *Mr. Spirito Bernardi*.

Physicians (hour of consultation generally 2-3): *Dr. Coldstream*, Via Ferruccio 5; *Dr. Gerald Garry*, Via de' Vecchietti 2; *Dr. Laing Gordon*, Via de' Panzani 10; *Dr. Henderson*, Piazza Strozzi 2; *Dr. Kirch* (American), Via Montebello 5; *Dr. C. R. Parke* (American), Via Garibaldi 6. — **Chemists.** English: *H. Roberts*, Via Tornabuoni 17; *Groves (Münstermann)*, Borgognissanti 15.

Baths. *Stabilimento Balneario*, Via de' Pecori 3 (Pl. E, 4); *Baroncelli*, Borgo Santi Apostoli 16 (1 fr.).

Shops (comp. p. xxiv). The best shops are to be found in the Lungarno, the Via de' Fossi, and the Via Tornabuoni. The chief specialties of Florence are mosaics, articles in marble and alabaster, tasteful picture-frames, wood-carvings (*Olivotti*, Via de' Fossi 31), and majolica (*Società Ceramica Richard-Ginori*, Via Rondinelli 7; *Cantagalli*, Via Senese 21, outside the Porta Romana, etc.). — Photographs: *Brogi*, Via Tornabuoni 1; *Alinari*, Via Nazionale 8 and Via Strozzi 1; *Anderson*, Via de' Cerretani 10 and Via dell' Arcivescovado 3, photographs of paintings and sculptures at these three; *Al. Pini*, Lungarno Acciaioli 9, landscapes, pictures, and sculptures; also at the stationers (*cartolerie*). — Terracotta Copies of Sculptures: *Manifattura di Signa*, Via de' Vecchietti 2. — Bookseller: *B. Seeber*, Via Tornabuoni 20; *George A. Cole*, Via Tornabuoni 17. — Reading Room: *Vieusseux*, Via de' Vecchietti 5 (Pl. E, 4; 50 c.).

Goods Agents. *Humbert*, Via Tornabuoni 20; *Anglo-American Supply Stores*, Via Cavour 41; *Küntzel*, Via dell' Orivolo 45; *Meyer & Gloor*, Piazza Santa Maria Novella 26. — Tourist Office. *Cook & Son*, Via Tornabuoni 10.

Bankers. *French, Lemon, & Co.*; *Cook & Sons; Whitby, Maquay, & Co.*; *Kuster & Co.*, Via Tornabuoni Nos. 2, 10, 5, 12; *Banca Commerciale Italiana*, Via Bufalini 7 (Pl. F, G, 4). — **Money Changers.** *Credito Italiano*, Via Tornabuoni 17 and Via de' Cerretani.

English Churches. *Holy Trinity* (Pl. H, 2), Via La Marmora, behind S. Marco; services at 8.30, 11, and 5.30 (Rev. A. A. Knollys). — *St. Mark's*, Via Maggio 18; services at 8.30, 11, and 5 (Rev. H. Tanner). — *American Episcopal Church (St. James)*, Piazza del Carmine 11; services at 11 and 4 (Rev. H. A. Venables). — *Presbyterian Service*, Lungarno Guicciardini 11; at 11 and 3 (Rev. A. S. Mactavish).

Theatres (comp. p. xxiv). **Teatro della Pergola* (Pl. G, 5), Via della Pergola 12, for operas and ballet, representations during a few months only in winter; *Niccolini* (Pl. F, 4), Via Ricasoli 8, comedy; *Verdi* (Pl. F, G, 6), Via Ghibellina 81, operas and ballet. — *Alhambra* (Pl. I, 6, 7), Piazza Beccaria, variety theatre.

Diary. *Churches* are generally open the whole day, except from 12.30 to 2 or 3 p.m.; the Cathedral and the church of Santissima Annunziata (p. 151) are open all day. — Collections belonging to government are closed on public holidays, which include the last Sun. during the Carnival, June 24th, June 29th, and Sept. 20th, besides those mentioned on p. xxiv.

Accadēmia di Belle Arti, see *Galleria Antica e Moderna*.

Sant' Apollonia (frescoes by Andrea del Castagno, etc.), daily, 10-4; adm. 25 c., Sun. free (p. 149).

**Archaeological Museum* with the *Galleria degli Arazzi*, daily, 10-4; adm. 1 fr., Sun. gratis (p. 152).

Bargello, see *Museo Nazionale*.

**Boboli Garden* (p. 166), on Sun. & Thurs. afternoons ('permesso' from the 'Amministrazione' of the Pal. Pitti, see below).

Chiostro dello Scalzo (Andrea del Sarto's frescoes), daily, 10-4; adm. 25 c., Sun. free (p. 149).

Cathedral Museum, see *Museo di Santa Maria del Fiore*.

**Galleria Antica e Moderna* (p. 150), daily, 10-4; 1 fr., Sun. free.

Gal. degli Arazzi, see *Archaeological Museum*.

Gal. Buonarroti, daily, except Sun. and festivals, 10-4; 50 c., Mon. and Thurs. free (p. 159).

***Gal. Pitti* (*Gal. Palatina;* p. 163), daily, 10-4; adm. 1 fr., Sun. gratis. Usually crowded in the morning during the season.

***Gal. degli Uffizi* (p. 136), daily 10-4; adm. 1 fr., Sun. 10-2 gratis. Usually overcrowded in the morning during the tourist-season.

**San Lorenzo* (p. 147), new sacristy and chapel of the princes, daily, 10-4; adm. 1 fr., Sun. gratis.

Santa Maria Maddalena de' Pazzi (Perugino's frescoes), daily 10-4; adm. 25 c., Sun. free (p. 154).

Museo di San Marco, daily, 10-4; adm. 1 fr.; on Sun. gratis (p. 148).

Museo di Santa Maria del Fiore, daily, 10-4 (Nov. 1st - April 30th, 10-3); adm. 50 c., free on Sun. (p. 146).

**Museo Nazionale*, daily 10-4; adm. 1 fr., Sun. 10-2 gratis (p. 154).

Palazzo Pitti (royal apartments and silver room), Tues., Thurs., & Sun., 10-4 (fee in the silver-room 30-50 c., in the royal apartments $^1/_2$-1 fr.); tickets issued (free) at the 'Amministrazione della Real Casa' in the third court of the palace, to the left of the central entrance (p. 163).

Palazzo Riccardi, daily, 10-4, on Sun. & holidays, 10-2; gratuity 30-50 c. (p. 147).

Palazzo Vecchio, daily, except Sun. and festivals, 10-3 (in summer, 10-4); see p. 135.

No charge is made in the public collections for keeping sticks, umbrellas, etc.

Chief Attractions (5 days). 1st Day. Morning: *Piazza della Signoria*, with the *Palazzo Vecchio* and the *Loggia dei Lanzi* (pp. 135, 136); *Galleria degli Uffizi* (p. 136). Afternoon: *Viale dei Colli* and *San Miniato* (pp. 167, 168). — 2nd Day. Morning: *Or San Michele* (p. 144); *Piazza del Duomo*, with the *Baptistery*, *Cathedral*, and *Campanile* (pp. 144-146); *Museo di Santa Maria del Fiore* (p. 146). Afternoon: *Fiesole* (p. 168). — 3rd Day. Morning: *Santa Croce* (p. 157); *Museo Nazionale* (p. 154). Afternoon; *Archaeological Museum* (p. 152); *Santissima Annunziata* (p. 151). — 4th Day. Morning: *Pal. Riccardi* (p. 147); *S. Marco* and the monastery (p. 148); *Academy* (p. 150). Afternoon: *San Lorenzo* (p. 147) with the *New Sacristy* (p. 148); *Santa Maria Novella* (p. 160); the *Cascine* (p. 168). — 5th Day. Morning: *Pal. Strozzi* (p. 159), *Via Tornabuoni*, and *Piazza Santa Trinità* (p. 159); *Pitti Gallery* (p. 163). Afternoon: *Santa Maria del Carmine* (p. 162); *Boboli Garden* (p. 166).

Florence (180 ft.), Ital *Firenze*, justly entitled 'la bella', was formerly the capital of the Grand-Duchy of Tuscany, in 1865-70 that of the Kingdom of Italy, and is now that of the province of its own name. Picturesquely situated on both banks of the Arno and surrounded by the spurs of the Apennines, it is the seat of an archbishop and the headquarters of the 4th army-corps. Its population numbers 198,408. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded

it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscences of a history which has influenced the whole of Europe, perpetuated by numerous and imposing monuments, and lastly the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world.

History. According to recent discoveries there seems to have been a settlement on the site of Florence at a very early date; but this did not attain any great importance until about 200 B.C., under Roman rule. By the beginning of the 13th cent. its success in warfare and its great and rapidly growing manufactures had transformed mediæval Florence into the most important community in Central Italy. When the inability of the nobles to govern the city was made manifest by the ceaseless conflicts between the Guelphs and the Ghibellines, the guilds, in 1282, arrogated to themselves the supreme power and entrusted the government to a *Signoria*, formed of their *Priori* or presidents. In the course of time a new aristocracy arose on this foundation, against which the lower ranks of the people rebelled in 1378. The 'Tumulto dei Ciompi', as this insurrection was called, was followed by three years of anarchy, until the helm was once more seized by the aristocratic party, headed by the *Albizzi*. This proved to be the inauguration of the most brilliant period in the history of Florence. She became the money-market of Europe and at the same time the cradle of modern culture. In 1406 Pisa was conquered, in 1411 Cortona, and in 1421 Leghorn. The wealthy family of the *Medici*, aided by the democrats, then seized the reins of government. *Cosimo* ('il Vecchio'), while still retaining the republican form of government, ruled the city from 1434 until his death (1464). He was succeeded by his infirm son *Piero* and his grandson *Lorenzo*, surnamed *Il Magnifico*, who as statesman, poet, and patron of art and science, won an imperishable name. After the death of Lorenzo (1492) the Florentine love of liberty, largely excited by the voice of the Dominican friar *Girolamo Savonarola* (burnt at the stake in 1498), successfully rebelled against the magnificent rule of the Medici. In 1512, however, the Medici were reinstated with the aid of Spanish troops, and, although they were once more expelled in 1527, Florence was captured in 1530 by the army of Charles V., who installed *Alessandro de Medici* as hereditary duke. After him came (1537) *Cosimo I.* (Grand-Duke after 1569), who united all Tuscany as a single state. On the extinction of the Mediccan family in 1737 Tuscany fell to the house of *Lorraine*, who were expelled by the French in 1801 but returned in 1815. By the plebiscite of March 15th, 1860, Tuscany was united to the new kingdom of Italy. Florence became the capital, and for a time enjoyed great prosperity, but the honour was short-lived and dearly bought, and was followed by her financial ruin in 1878.

In the development of Italian Art Florence has held the lead since the 13th century. *Giotto* (1276-1337) laid the foundation of her preeminence in painting. His most important followers in the 14th cent. were *Taddeo Gaddi* and *Orcagna* (who was also an architect; d. 1368). The pioneers of the Renaissance style were *Masaccio* (1401-28), *Andrea del Castagno* (1390-1457), and *Paolo Uccello* (1397-1475). Among their older contemporaries was *Fra Angelico da Fiesole* (1387-1455), who also influenced *Fra Filippo Lippi* (1412-69). The brothers *Pollajuolo* were inspired by fresh aims; they were joined by *Andrea Verrocchio* (1435-88), who numbered among his pupils *Lorenzo di Credi*, the great *Leonardo da Vinci*, and *Pietro Perugino*, the teacher of Raphael. — The greatest activity was manifested towards the end of the 15th cent., when *Sandro Botticelli* (1446-1510), *Filippino Lippi* (ca. 1459-1504), and *Domenico Ghirlandajo* (1449-94) were

all producing important works. A little later came *Fra Bartolomeo* (1475-1517) and the great colourist *Andrea del Sarto* (1487-1531). — Florence lost her prominent place in the 16th cent. when Popes Julius II. and Leo X. invited to Rome the greatest artists of their time. The most distinguished painters of the succeeding period were *Giorgio Vasari*, *Pontormo*, *Angelo Bronzino*, and *Alessandro* and *Cristofano Allori*.

The founder of the Renaissance style in ARCHITECTURE was *Filippo Brunelleschi* (1379-1446). He was followed by *Leon Battista Alberti* (1404-72), *Michelozzo* (1391-1472), *Benedetto da Majano* (1442-97), *Cronaca* (1454-1509), and, in the 16th cent., by *Baccio d'Agnolo* and *Bart. Ammanati*. — Brunelleschi's contemporaries in SCULPTURE were *Lorenzo Ghiberti* (1378-1455) and the accomplished master *Donatello* (1386-1466). In their steps followed *Luca della Robbia* (1399-1482), *Andrea Verrocchio* (see p. 134), and a host of sculptors such as *Desiderio da Settignano*, *Bernardo* and *Antonio Rossellino*, *Benedetto da Majano* (see above), and *Mino da Fiesole*. The all-pervading genius of *Michael Angelo Buonarroti* (1475-1564) made itself felt in every branch of art. *Benvenuto Cellini* (1500-72) also worked at Florence, as did *Giovanni da Bologna* (1524-1608), properly *Jean Boulogne*, of Douai, in French Flanders, and his pupils.

a. Piazza della Signoria and its Neighbourhood. The Uffizi Gallery.

The *PIAZZA DELLA SIGNORIA (Pl. E, 5), with the Palazzo Vecchio and the Loggia dei Lanzi, was formerly the centre of municipal life.

The ***Palazzo Vecchio** (Pl. E, 5, 6) was mainly built in 1298-1314 from *Arnolfo di Cambio's* designs and extended to the Via dei Leoni by *Vasari*, *Buontalenti*, and others in 1548-93. The interior was partly reconstructed in 1454 and 1495. Down to 1532 it was, under the name of *Palazzo dei Priori*, the seat of the *Signoria*, the government of the republic; subsequently (1540-50) it was the residence of Cosimo I. (comp. p. 163). It is now used as a town-hall. The top of the slender tower, 308 ft. in height, was not added until the 15th century. To the left of the entrance is a tablet showing the result of the plebiscite of 1860. From 1504 down to 1873 the famous statue of David by *Michael Angelo*, which is now in the Academy (p. 150), stood here. On the right is a group of Hercules and Caeus by *Baccio Bandinelli*. The statues on each side of the entrance were used as chain-posts.

In the centre of the outer court, above a large basin of porphyry, is a *Boy with a fish, by *Andr. Verrocchio*.

Interior (guide, unnecessary, 2 fr.). Entering by the door on the left, we ascend the stairs to the FIRST FLOOR and enter (door on the right) the GREAT HALL (*Sala dei Cinquecento;* always open), constructed in 1495 for the Great Council created on the expulsion of the Medici, and used in 1865-70 for the sittings of the Italian Parliament. The walls, which were originally (in 1503) to have been decorated with frescoes by *Leonardo da Vinci* ('Battle of Anghiari') and *Michael Angelo* ('Bathing Soldiers'), are now adorned with paintings by *Vasari* and his pupils representing scenes from the wars against Pisa and Siena. The hall also contains a colossal marble *Statue of Savonarola*, by Paggi (1881), portrait-statues of the Medici by *Baccio Bandinelli*, tapestry, etc. — On the second floor (adm., see p. 133) is the SALA DE' GIGLI, with imposing frescoes by *Domenico Ghirlandajo*, representing St. Zenobius and heroes of Roman history, and a handsome door in a fine marble framework, by *Benedetto da Majano*, adorned with intarsia work.

At the N. corner of the edifice is a lion in bronze, the heraldic emblem of the town, a copy of the *Marzocco* (p. 155). To the left is the *Great Fountain*, with Neptune and Tritons by *Bartolomeo Ammanati*. In front of it a *Bronze Slab* marks the site of the stake at which Savonarola (p. 134) was burned. A little to the left is an excellent equestrian *Statue of Grand-Duke Cosimo I.*, in bronze, by Giovanni da Bologna (1594). — Opposite the statue is the *Palazzo Uguccioni* (16th cent.). — The Via Magazzini leads to the N. from the E. angle of the piazza, past some side-streets, to the house where *Dante* is said to have been born (1265; d. at Ravenna 1321; comp. p. 107).

The ***Loggia dei Lanzi** (Pl. E, 5), originally called *Loggia dei Signori*, was erected in 1376, perhaps from designs by *Orcagna*. It is a magnificent open vaulted hall, such as was usual in both public and private palaces. It served as a theatre for solemn ceremonies which it might be desirable to perform before the people, until the time of the Grand-Duke Cosimo I., whose German spearmen or 'lancers' were posted here as guards.

By the steps are two lions; that on the right is antique. — Under the arches, to the right, is the *Rape of the Sabines, a marble group by *Giovanni da Bologna* (1583); on the left, *Perseus with the head of the Medusa, in bronze, by *Benvenuto Cellini* (1553); behind it the Rape of Polyxena, a group in marble by *Pio Fedi* (1866). To the left of the latter, Judith and Holofernes, in bronze, by *Donatello*. In the centre, *Menelaus with the body of Patroclus, an antique but freely restored replica of the so-called Pasquino (p. 237). To the right of it, Hercules slaying the centaur Nessus, in marble, by *Giov. da Bologna*. By the wall at the back are five antique portrait-statues, and a *Mourning Woman ('Germania devicta'; the so-called Thusnelda; 3rd from the left).

To the S. of the Palazzo Vecchio and the Loggia dei Lanzi, in the direction of the Arno, stands the spacious **Palazzo degli Uffizi** (Pl. E, 6), erected by *Vasari* in 1560-74, and intended for government-offices. The left wing, however, now contains the celebrated picture-gallery and the *National Library* (480,000 vol. and 18,500 MSS.), while the right wing is occupied by the *Central Archives of Tuscany* and the *Post Office*. Below is the handsome *Portico degli Uffizi*, with marble statues of celebrated Tuscans. On the side next the Arno is a statue of Cosimo I. by *Giov. da Bologna*, with figures of Justice and Power by *Danti*. Fine view hence over the river to San Miniato.

Approaching from the Piazza della Signoria, we enter by the second door to the left under the E. portico, and ascend by a staircase of 126 steps (lift ½ fr.) to the ****Galleria degli Uffizi**, now one of the greatest collections in the world, both in extent and value (adm., see p. 133).

The door on the 2nd landing leads to the —

Four Rooms of the Painters, with portraits of masters by themselves. We pass straight through these to the end.

Room I. Italian Masters (15-17th cent.). Rear-wall: 282. *Sodoma* (not his own portrait?); 291. *Vasari;* 286. *Filippino Lippi* (in fresco); *288. *Raphael* (ca. 1506; damaged); 289. *Giulio Romano;* 292. *Leonardo da Vinci* (copy); 290. *Michael Angelo* (not by himself); 1176. *Andrea del Sarto;* 384, 384bis. *Titian.* — 378. *Jac. Tintoretto;* 385. *Paolo Veronese.* — 397. *Lod. Carracci;* 403. *Guido Reni;* 374. *Ann. Carracci;* 396. *Guercino.* — To the right, Statue of *Card. Leopoldo de' Medici* (1617-75), founder of this collection.

Room II. German, Dutch, French, Spanish, and other Masters (15-18th cent.). 434. *Albrecht Dürer*, copy of the original (1498) in Madrid; 232. *Hans Holbein the Younger* (completed by another hand; injured); 237. *Master of the Death of the Virgin* (not his own portrait); 224. *Lucas Cranach* (1550); 436. *Georg Pencz*, Portrait of a young man (1544); *223. *Van Dyck;* 233. *Rubens* (ca. 1615); 238. *Jac. Jordaens;* 445. *Fr. Pourbus the Elder* (1591); 433. *Elsheimer.* — 449. *Gerard Dou;* 462. *Sir Anthony More* (1558); *451. *Rembrandt* (as an old man; ca. 1665); 452. *Rembrandt* (ca. 1655). — 217, 216. *Velazquez* (not by himself); 474. *H. Rigaud.* — On an easel, *228. *Rubens* (ca. 1625).

Room III. English, German, Italian, and other Masters (17-18th cent.). *540. *Reynolds;* 442. *Zoffany* (d. 1795); 471. *Angelica Kauffmann;* 555. *Raphael Mengs.* — 262. *Carlo Dolci.* — 275. *Luca Giordano;* 299. *Salvator Rosa.*

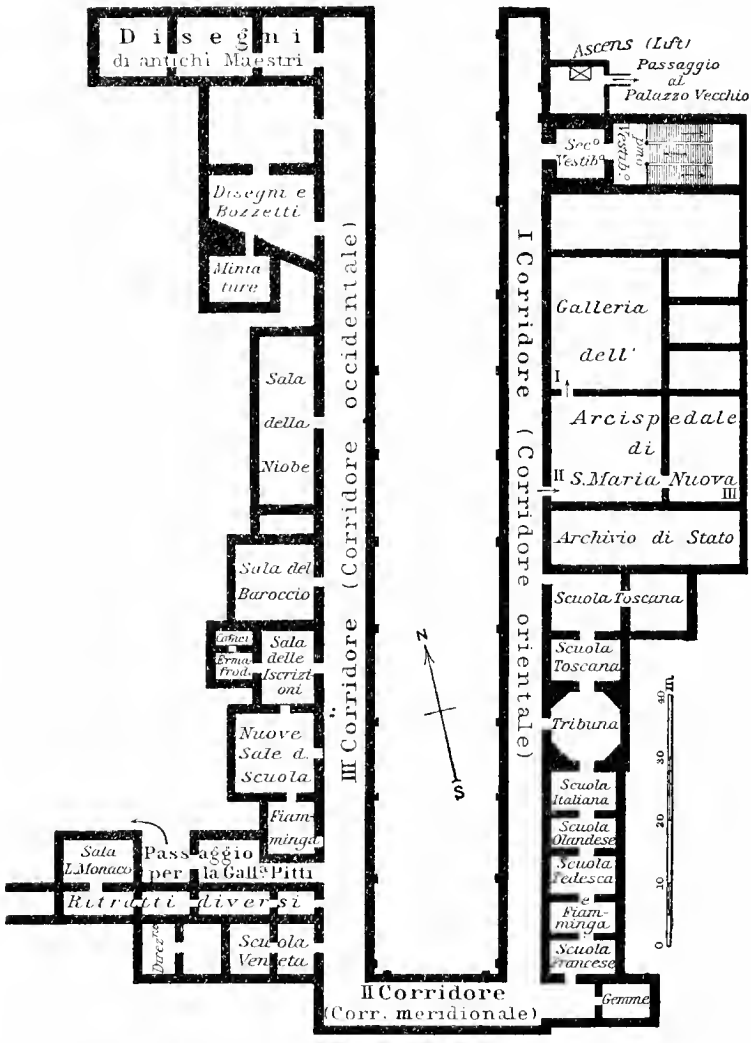
Room IV. Modern Masters (19th cent.). 518. *Overbeck;* 722. *Alma Tadema;* *615. *Anders Zorn;* 605. *Kroyer;* 720. *Chr. Bisschop.* — 573. *Canova;* 708. *Giov. Boldini.* — 585. *Watts;* 588. *Millais;* 715. *Orchardson;* 600. *Leighton;* *531. *Ingres;* 682. *Corot;* 589. *Puvis de Chavannes;* 718. *Fantin-Latour.*

After traversing Vestibules I and II (comp. the plan, p. 138), noticing in the latter excellent antique sculptures of two dogs, a horse, and a *Wild boar, we enter the

East Corridor *(Primo Corridore)*, containing Florentine tapestries, drawings (comp. p. 143), and antique marble sculptures. We begin at the end, on the right. By the window, 43. Julius Cæsar (?); opposite, 39. Sarcophagus with representations from the life of a Roman; on the left, beyond the entrance, 48. Marcus Agrippa; 59. Athlete, after an Attic original of the beginning of the 4th cent. (wrongly restored); to the right, 74. Hora (freely restored); to the left, 82. Ariadne; 85. Vespasian; 99. Hercules (after Lysippus). — The last door leads to the octagonal —

Tribuna, in which are collected five masterpieces of ancient sculpture and the choicest paintings in the gallery. *Antiques: *Satyr* pressing the *scabellum* with his foot; the admirable head and the arms were restored by *Michael Angelo* (?); *Group of Wrestlers* (freely restored); *Medici Venus;* the *Grinder*, a Scythian whetting his knife to flay Marsyas; the *Apollino*, or young Apollo (freely restored). — Paintings. To the right of the entrance: *1129. *Raphael*, Madonna and Child with the goldfinch ('Madonna del cardellino'), painted in Florence about 1507; 1127. *Raphael*, The young St. John (dating from the artist's Roman period), not by his own hand); *1123. *Sebastiano del Piombo*, Portrait, here called the Fornarina (comp. p. 164), dated 1512; 1120. *Raphael* (?), Female portrait; *197. *Rubens*, Isabella Brandt, his

first wife; *287. *Perugino,* Francesco delle Opere (1494); *1117. *Titian,* Venus of Urbino (probably the Duchess Eleonora; p. 141);



*1131. *Raphael,* Pope Julius II. (about 1512). *1139. *Michael Angelo,* Holy Family, an early work, painted in tempera between 1501 and 1505. The nude figures in the background are introduced mere-

ly to show the artist's skill in perspective and his mastery of the nude, a common practice in the 15th century. 1122. *Perugino*, Madonna and saints; 1115. *Van Dyck*, Jean de Montfort; *154, 159. *Ang. Bronzino*, Bart. Panciátichi and his wife; 1109. *Domenichino*, Cardinal Agucchia; above, 1108. *Titian*, Venus and Cupid; 1116. *Titian*, Portrait of Beccadelli, papal nuncio in Venice (1552); *1141. *A. Dürer*, Adoration of the Magi (1504); *Correggio*, *1118. Rest on the Flight into Egypt, an early work, *1134. Madonna worshipping the Child. — The door to the left leads to three rooms of the —

Tuscan Schools. I. Saloon. To the right, 1161. *Fra Bartolomeo*, Nativity and Presentation in the Temple, on the reverse the Annunciation, in grisaille; *1217. *Pietro Perugino*, Portrait; *Sandro Botticelli*, 1156. Judith, 1158. Death of Holofernes. — Opposite, *Lor. di Credi*, 1163. Portrait of his master Andrea Verrocchio, 34. Portrait; *1182. *S. Botticelli*, Calumny, from the description by Lucian of a picture of Apelles; *Fra Angelico*, 1178. Sposalizio, 1184. Death of the Virgin, 1162. Birth of John the Baptist; 1153. *Ant. Pollajuolo*, Contests of Hercules with Antæus and the Lernæan hydra. End-wall, 1312. *Piero di Cosimo*, Perseus delivering Andromeda. — II. Saloon. To the left, *1279. *Sodoma*, St. Sebastian, on the reverse a Madonna with SS. Rochus and Sigismund; *1259. *Mariotto Albertinelli*, Visitation (1503); 1254. *Andrea del Sarto*, St. James and two children in cowls of the brotherhood of St. James; *1252. *Leonardo da Vinci*, Adoration of the Magi (ca. 1495; unfinished); *1112. *A. del Sarto*, Madonna with SS. John the Evangelist and Francis (1517); *Pontormo*, 1267. Portrait of Cosimo the Elder, 1270. Duke Cosimo I. de' Medici; 1266. *Bronzino*, Sculptor; *1265. *Fra Bartolomeo*, Madonna and Child, with St. Anna praying to the Trinity, and the tutelary saints of Florence near the throne (1517; unfinished); *Filippino Lippi*, 1268. Madonna enthroned with saints (1485), 1257. Adoration of the Magi (1496). On easels: 3452. *Lor. di Credi*, Venus; 3446. *Botticelli*, Adoration of the Magi, a late work. — III. Saloon. To the right, 1160. *Lor. di Credi*, Annunciation; *1307. *Fra Filippo Lippi*, Madonna and angels; 1291. *Luca Signorelli*, Holy Family; 1306. *Piero Pollajuolo*, Prudence; *1267bis. *Sandro Botticelli*, Madonna with angels. Opposite, 1298. *Luca Signorelli*, Predella, with the Annunciation, Nativity, and Adoration of the Magi; *1300. *Piero della Francesca*, Portraits of Federigo da Montefeltro, Duke of Urbino, and his Duchess, Battista Sforza (on the back triumphal procession in a landscape); *1288. *Leonardo da Vinci* (?), Annunciation, perhaps an early work (ca. 1472); 1295. *Dom. Ghirlandajo*, Adoration of the Magi. On an easel, *1290. *Fra Angelico*, Coronation of the Virgin. — We return to the corridor and enter (on the right) the —

IV. Room of the Tuscan Schools. 64. *Fra Angelico da Fie-*

sole, Madonna enthroned; *23. *S. Botticelli,* Holy Family, with angels, a youthful work; *21. *Andrea del Castagno,* Crucifixion, an early work; 71. *Fra Bartolomeo* and *Mariotto Albertinelli,* Last Judgment, an early work, 1498-99 (fresco, almost obliterated; the adjoining copy shows the details). — We return to the Tribuna and enter the —

Room of Various Italian Schools. On the right: 1064. *Canaletto (Ant. Canale),* Palace of the Doges at Venice; *1025. *Mantegna,* Madonna in a rocky landscape (ca. 1489); 1002. *Correggio* (youthful work), Madonna with angels; 3417. *Boltraffio,* John the Baptist.

Room of the Dutch Schools. On the right, 926. *Gerard Dou,* Pancake-seller; 953. *Rachel Ruysch,* Fruit; *979. *Hercules Seghers* (not *Rembrandt*), Thunderstorm; *958. *Gerard Terburg,* Lady drinking; *977. *Jan Steen,* Family feast; 882. *Jacob van Ruysdael,* Landscape with cloudy sky; *972. *Gabriel Metsu,* Lady and huntsman. Near the entrance, *918. *G. Metsu,* Lute-player.

Rooms of the Flemish and German Schools. I. Saloon. To the left, *765. *Hans Holbein the Younger,* Richard Southwell (1536); 812. *Rubens,* Venus and Adonis, the landscape by *J. Brueghel* (studio-piece); 788. *Amberger,* Portrait of C. Gross. — Opposite, *774. *Claude Lorrain,* Seashore with an ideal villa; *Dürer,* 768. The Apostle Philip, 777. St. James the Great, painted in tempera (1516), *766. Portrait of his father (ca. 1500; the date 1490 is forged), 851. Madonna (1526); 772. *Adam Elsheimer* (not *Poelenburg*), Landscape, with Hagar comforted by the angel. — In the II. Saloon, above, eight good pictures from the lives of SS. Peter and Paul, by *Hans von Kulmbach,* a pupil of Dürer. Exit-wall, 758. *Elsheimer,* Landscape.

Room of the French Schools. To the right, 684. *Rigaud,* Portrait of Bossuet; 674. *Largillière,* Rousseau; 695. *Phil. de Champaigne,* Portrait. Opposite: *667. *Jehan Clouet,* Francis I. on horseback; 671. *Lancret* (not *Watteau*), The flute-player (garden-scene). — To the left at the end of the S. corridor is the —

Cabinet of the Gems (closed on Sun.), a saloon borne by eight magnificent columns, with six cabinets full of costly specimens, once the property of the Medici, including vessels of crystal and precious stones and articles in silver and gold.

The S. Corridor *(Secondo Corridore)* contains a few good antiques. On the left, 138. Thorn Extractor (head restored); on the right, 137. Altar, with a relief of the Sacrifice of Iphigeneia.

In the W. Corridor *(Terzo Corridore)* are specimens of tapestry and a number of antiques. On the left, 156. Statue of Marsyas (said to have been restored by *Donatello);* on the right, 208. Bacchus and satyr (the torso of the god only antique, the restorations by *Michael Angelo*); at the end, 385. Copy of the Laocoon by *B. Bandinelli;*

to the left of it, *259. Head of Jupiter. — The first door in this corridor leads to the two —

Rooms of the Venetian School. — I. Saloon. Right: 627. *Dosso Dossi*, Portrait of a warrior; 575. *Lor. Lotto*, Holy Family (1534); 592. *Seb. del Piombo*, Death of Adonis; 583bis. *Carpaccio*, Fragment of a large picture of the Crucifixion (?); 584bis. *Cima da Conegliano*, Madonna; *631. *Giov. Bellini*, Madonna by the lake, with saints (ca. 1488); 586. *Giov. Batt. Moroni*, Portrait; *1111. *Mantegna*, Altar-piece with the Adoration of the Magi, the Circumcision, and the Ascension, an early work; 3388. *Jac. Tintoretto*, Leda; *605, *599, *Titian*, Francesco Maria della Rovere and Eleonora Gonzaga, Duke and Duchess of Urbino (1537); 595. *Jacopo Bassano*, The painter and his family enjoying music; 587. *Paris Bordone*, Portrait of a young man; above, 601. *Tintoretto*, Portrait of Admiral Venier. On an easel, **626. *Titian*, The so-called 'Flora', painted probably before 1520, and still in Giorgione's manner. — II. Saloon. On the right, above, 646. *Tintoretto*, Abraham's sacrifice; 629. *Moroni*, Portrait of a scholar; 614. *Titian*, Giovanni de' Medici; 642. *Moroni*, Portrait; 622. *Giorgione*, Portrait of a Knight of Malta; *Giorgione* (?), 621. The child Moses undergoes the ordeal by fire, from a Rabbinic legend, 630. Judgment of Solomon; between these, 589. *P. Veronese*, Martyrdom of St. Justina (sketch for the picture at Padua, see p. 65); *633. *Titian*, Holy Family with St. Anthony, an early work; 638. *Tintoretto*, Sansovino the sculptor.

The following Corridor contains paintings of various schools. The door straight on leads to the Cabinet of Engravings and Drawings. — The door on the right leads to the Sala di Lorenzo Monaco, with important Tuscan and Umbrian paintings (15th cent.). To the right, *39. *S. Botticelli*, Birth of Venus; *Fra Angelico da Fiesole*, 17. Tabernacle with a gold ground, the Madonna between two saints, surrounded by twelve *Angels with musical instruments (1433), 1294. Predella of the preceding, with St. Peter preaching Adoration of the Magi, and Martyrdom of St. Mark; 1297. *Dom. Ghirlandajo*, Madonna and saints; *1286. *S. Botticelli*, Adoration of the Magi, with portraits of Cosimo de' Medici, his son Giovanni, and his grandson Giuliano (before 1478); 24. *Lorenzo di Credi*, Madonna; 1309. *Lorenzo Monaco*, Coronation of the Virgin (1413); 1305. *Dom. Veneziano*, Madonna and saints; 1310. *Gentile da Fabriano*, SS. Mary Magdalen, Nicholas, John, and George (1425).

The Passage to the Pitti Palace is closed on Sun. and festivals, except the first section with the engravings, to which hurried travellers are recommended to confine their attention. Sticks and umbrellas left at the entrance to the Uffizi Palace are conveyed (on week-days) to the exit of the Pitti Gallery (or vice versâ) for a fee of 25 c., for which a receipt is given.

A staircase descends to a long corridor, which leads over the Ponte Vecchio to the Palazzo Pitti (10 min.). The Staircase contains Italian

and other *Woodcuts*, beyond which is a collection of *Engravings* of the Italian school before Mareantonio (including specimens of *Mantegna*). — In the first section of the corridor, on the left, are Italian engravings from the time of *Marcantonio* (frames 75-104; some after Raphael) to the middle of the 18th cent; on the right, in reverse order, are engravings of foreign schools down to the present day (*Rembrandt* and his school, in frames 281-307). — At the beginning of the second section (above the Ponte Vecchio), to the right: *Luca Giordano*, Triumph of Galatea. Farther on, beyond the ticket-office for the Pal. Pitti, is a large collection of portraits of the Medici, etc. — Third section, beyond the door, on the left bank of the Arno: views of Italian towns (17th cent.). Lastly, to the left, portraits of popes and cardinals; to the right, celebrated natives of Portugal, etc. (Below, to the left, the Boboli Garden). We ascend several more flights of steps and reach the Pitti Gallery (p. 163).

The next door in the W. Corridor leads to the Sala Van der Goes, with masterpieces of the early Flemish School (15th cent.). **1525. *Hugo van der Goes*, Adoration of the Child, with shepherds (admirable peasant-types) and angels; on the wings are the family and tutelary saints of the donor, Tomm. Portinari (from the hospital of Santa Maria Nuova). 749. *Petrus Cristus* (?), Man and wife; *Hans Memling*, 703. Madonna and angels, good studio-replica of the painting in the Imperial Picture Gallery at Vienna, 769, 778. Portrait of a man with his patron-saint, St. Benedict; 795. *Roger van der Weyden*, Entombment; 761. *Jan. Brueghel*, Landscape; also a Crucifixion (drawing) by *A. Dürer* (1505), beside it a coloured copy by *J. Brueghel* (1604). — Sala di Rubens, adjoining. *Rubens*, *140. Henri IV at the battle of Ivry, *147. Entry of Henri IV into Paris, unfinished, painted for Maria de' Medici in 1627.

Cabinet of Inscriptions *(Sala delle Iscrizioni)*. The walls are covered with ancient Greek and Latin inscriptions, most of them from Rome. There are also a few statues.

In the middle, 262. Bacchus and a satyr; to the left, 263. Mercury; to the right, 266. so-called Venus Urania; by the door, 265. Venus Genetrix; 302. Cicero (?); 300. Demosthenes; 299. Mark Antony (?); in front, good Roman portrait-statue, described as Cicero; 294. Greek portrait (not Socrates). — Let into the wall, relief of a wanderer; above, *Fragment of a Greek votive relief with a biga, of the time of Phidias; 287. Sophocles (not Solon); 274. Scipio (?).

The Cabinet of the Hermaphrodite adjoins this room.

By the walls: 308. Young Apollo, restored by *Benvenuto Cellini* as Ganymede; in front, 307. Torso of an excellent copy of the Doryphorus of Polyeletus (in basalt); 347. Hermes of a Hellenistic poet; 316. Antinous; *315. Torso of a Satyr; *318. The celebrated 'Dying Alexander', really a giant's head, these two of the Pergamenian school. — Let into the wall: 8-13. Reliefs of a Roman procession, Representations of Earth, Air, and Water, and ornamental slabs, all belonging to an Ara Pacis, erected by Augustus at Rome in B.C. 13-9; 336. Mænads; 327. Relief with three women; 331. Relief of mænads with a bull. — In the centre, 306. Hermaphrodite.

We next enter the Saloon of Baroccio, containing five tables of Florentine mosaic and paintings of various schools.

Paintings. To the right: 213. *Giul. Bugiardini*, Madonna; 163. *Sustermans*, Galileo; 180. *Cornelis de Vos* (not *Rubens*), Portrait; 196.

Van Dyck, Margaret of Lorraine; 188. *Andrea del Sarto*, Portrait (injured); 167. *Ang. Bronzino*, Lady in mourning; 220. *Snyders*, Boar-hunt; *G. B. Tiepolo*, 1520. Portrait of a page, 1521. Erection of an imperial statue (large ceiling-painting).

SALOON OF NIOBE. Twelve Roman copies (after Scopas?) of statues from the far-famed *Group of Niobe* (p. 207) with her seven sons and seven daughters and their pedagogue, who were slain by Apollo and Diana.

SALOON OF THE DESIGNS *(Sala dei Cartoni e Bozzetti)*. Fine cartoons by *Fra Bartolomeo* and (in the centre) architectural sketches by *Fra Giocondo, Bramante, Baldassare Peruzzi*, and others. To the left is the ROOM OF THE MINIATURES AND PASTELS. 3355. *Hans Holbein the Younger*, Portrait; 3445. *Style of P. Brueghel the Younger*, Peasants dancing.

At the end of the corridor, to the left, are three rooms containing the finest *DRAWINGS *(Disegni)* belonging to the collection mentioned at p. 141 (others in frames on the window-walls of the W. and E. Corridors).

The thick numerals indicate the frames, the others the single drawings within the large frames. The enumeration begins in the room at the back. — ROOM I contains Tuscan drawings (Nos. **1-167**). **11**, 101. *Fra Angelico*, Madonna; **47, 48**. *Verrocchio;* **50, 51**. *Signorelli;* **53-57**. *Sandro Botticelli;* **93**, 423, 449, **96**, 436, **97**. *Leonardo da Vinci*. In the middle of the room, fine drawings by *Fra Bartolomeo, Michael Angelo*, and *Andrea del Sarto*. — ROOM II. **168-248**. Tuscan School (**240-248**. Sienese); **249-280**. Umbrian and Roman Schools: among these, **252-255**. *Pietro Perugino;* **258**. Drawings by *Pinturicchio* for a fresco in the library at Siena; **260**, 497, 529, 530, 505, **263**, 538, **266**, 534, 535. *Drawings by *Raphael*. **281-287**. School of Ferrara. In the middle, **288-340**. Schools of Padua, Verona, Vicenza, and Venice. ***295**. *Mantegna*, Judith with the head of Holofernes; **312, 313**. *Titian;* **318, 320-322**. *Giorgione*. — ROOM III. **341-362**. Lombard School. **363-377**. School of Bologna. **378-394**. German School, with fine drawings by *M. Schongauer, A. Dürer*, and *Hans Holbein the Younger*. **395-410**. Flemish and Dutch School. **411**. French School. — In the W. CORRIDOR: **412-444**. Tuscan Schools; **445-454**. Umbrian and Roman Schools; **455-461**. Lombard School. — E. CORRIDOR: **462-470**. Venetian School; **471-485**. School of Bologna; **486, 487**. School of Genoa; **488-490**. Neapolitan School; **492-498**. Flemish, Dutch, and German Schools, with drawings by *Rubens* and *Van Dyck;* **499, 500**. Spanish School; **501-508**. French School.

b. Or San Michele, Piazza Vittorio Emanuele, and Piazza del Duomo.

From the Piazza della Signoria the busy VIA DEI CALZAIOLI (Pl. E, 5, 4) leads to the N. to the Piazza del Duomo. The first side-street to the left, the Via di Porta Rossa, leads to the *Mercato Nuovo*, where flowers and straw and woollen wares are now sold. The market is adorned with a good copy of the antique bronze boar mentioned at p. 137. The street goes on, past the castellated *Palazzo Davanzati* (Pl. E, 5; No. 9), of the 14th cent., to the Piazza Santa Trinità (p. 159).

In the Via de' Calzaioli, on the left, rises the church of ***Or San Michele** (Pl. E, 5), so called after the church of *San Michele in Orto*, which originally occupied this site and was replaced by a grain-market in 1284. Only the lower story of the present building, dating from 1336-1412, is used as a church; the upper story formerly served as a corn-magazine. The external decoration of the edifice with statues was undertaken by the twelve guilds. In the interior, which is very dark, is the celebrated *Canopy of *And. Orcagna*, embellished with reliefs from sacred history (1359).

The statues of saints on the exterior are as follows. On the E. side, towards the Via Calzaioli, (r.) St. Luke, by *Giovanni da Bologna* (1602); *Christ and St. Thomas, by *Andrea Verrocchio* (1483); (l.) John the Baptist, by *Lor. Ghiberti* (1414). — On the S. side, (r.) St. John, by *Baccio da Montelupo* (1515); (l.) St. James, by *Ciuffagni;* St. Mark, by *Donatello* (1413). — On the W. façade, (r.) St. Eligius, by *Nanni di Banco* (1415); St. Stephen, by *Lorenzo Ghiberti* (1428); (l.) St. Matthew, by *Ghiberti* and *Michelozzo* (1422); above the last, two statuettes (the Annunciation) by *Niccolò d'Arezzo* (ca. 1400). — On the N. side, (r.) St. George, by *Donatello*, a bronze copy of the original figure in the National Museum (p. 155); below, a fine marble relief of St. George by *Nanni di Banco;* then four saints and St. Philip by *Nanni di Banco* (1408); St. Peter, by *Donatello* (youthful work; 1408).

Behind Or San Michele is the *Arte della Lana*, the old guild-house of the wool-weavers, with their emblem the lamb.

The Via degli Speziali, diverging to the left beyond Or San Michele, leads to the Piazza Vittorio Emanuele (Pl. E, 4, 5), which occupies the site of the old market-place. In the middle rises a bronze equestrian *Statue of Victor Emmanuel II.*, by E. Zocchi (1890). In the arcades on the W. side is a huge 'triumphal arch', forming the entrance to the Via degli Strozzi (p. 159).

The Via' de Calzaioli ends at the Piazza del Duomo (Pl. F, 4), in which, immediately to the right, stands the Oratory of the Misericordia, belonging to the ancient order of brothers of charity who tend the sick poor and bury them. The brothers are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only. — To the left is the Bigallo (Pl. E, F, 4), an exquisite Gothic loggia, built in 1352-58 for the reception of foundlings, and containing (on the first floor) a small collection of sculptures and paintings.

Opposite is the ***Battistero** (Pl. E, F, 4), or church of *San Giovanni Battista*, originally (down to 1128) the cathedral of Florence, an octagonal structure with rich marble ornamentation, probably founded in the 7th or 8th cent. but remodelled about 1200. — The three celebrated ****Bronze Doors* were added in the 14th and 15th centuries.

The *First Door, the oldest of the three, on the S. side, opposite the Bigallo, was completed by *Andrea Pisano* in 1336 after six years of labour. The reliefs comprise scenes from the life of John the Baptist and representations of the cardinal virtues. The bronze decorations at

the sides are by *Vittorio Ghiberti*, the son of *Lorenzo* (1452-62); above is the Beheading of John the Baptist, by *Vinc. Danti* (1571).

The Second Door (N.), with 28 reliefs from the life of Christ, was executed in 1403-24 by *Lor. Ghiberti*. Above the door, the *Preaching of St. John, by *Fr. Rustici* (1511).

The *Third Door, facing the cathedral, was also executed by *Lorenzo Ghiberti*, 1425-52 (his own bald head is introduced in the central band: to the left, fourth from the top). It represents ten scenes: (l.) 1. Creation and Expulsion from Paradise; (r.) 2. Cain slaying his brother and Adam tilling the earth; 3. Noah after the Flood, and his intoxication; 4. Abraham and the angels, and Sacrifice of Isaac; 5. Esau and Jacob; 6. Joseph and his brethren; 7. Promulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. Over the door a fine Baptism of Christ, by *Andrea Sansovino* (1502); the angel by *Spinazzi* (18th cent.).

Interior. The mosaics in the choir (1225-28) and the cupola (14th cent.) are not distinguishable except on very bright days. To the right of the high-altar is the tomb of Pope John XXIII. (d. 1419), by *Donatello* and *Michelozzo*. On an altar to the left of the S. door is a statue of Mary Magdalen in wood, by *Donatello*.

The ***Cathedral** (Pl. F, 4), *Il Duomo*, or *La Cattedrale di Santa Maria del Fiore*, so called from the lily which figures in the arms of Florence, was begun by *Arnolfo di Cambio* in 1296. In 1357 the original plan was expanded by *Francesco Talenti*. In 1366 a commission of 24 architects decided the form of the choir and the dome. In 1418 was announced the public competition for the technical execution of the dome, in which *Filippo Brunelleschi* secured the victory. The church was finally consecrated in 1436, but the lantern was not completed till 1462. The present façade was erected in 1875-87 from the design of *Emilio De Fabris;* the modern bronze doors are by *Ant. Passaglia* and *Gius. Cassioli*. The plastic decorations on the S. portals were added at the end of the 14th cent.; those at the N. entrance were executed in 1408.

Interior. On the entrance-wall are two equestrian portraits (in grisaille) as mural tombs: to the right, John Hawkwood (d. 1394), an English soldier-of-fortune, by *Paolo Uccello* (1436); to the left, the condottiere Niccolò da Tolentino (d. 1433), by *Andrea del Castagno* (1456). Over the principal portal: Coronation of the Virgin in mosaic, by *Gaddo Gaddi*. — The designs for the stained-glass windows were drawn by *Lor. Ghiberti*.

Right Aisle. Monument of Filippo Brunellesehi, with his portrait in marble, by *Buggiano*. Statue of Joshua, by *Ciuffagni;* to the left of the latter, Bust of Giotto by *Benedetto da Majano* (1490); to the right (over the door), Monument of General Pietro Farnese, by *Agnolo Gaddi* and *Pesello* (1395); farther on, Statue of Isaiah by *Ciuffagni*. Bust of the learned Marsilius Ficinus (d. 1499), by *A. Ferrucci* (1521). By the pillar of the dome, towards the nave, St. James the Elder, by *Sansovino* (1513).

Right Arm of the Octagon: (r.) St. Philip, (l.) St. James the Younger, by *Giovanni dell' Opera*. In the four side-chapels, frescoes by *Bicci di Lorenzo* (1427); stained-glass windows from designs by *A. Gaddi*. — Over the door of the S. Sacristy *(Sagrestia Vecchia)*, a relief (Ascension) by *Luca della Robbia* (1446); within, two angels by the same.

E. part of the Nave. The dark chapels contain the statues of the Evangelists, executed for the façade of the church in 1408-16. N. side: 1st Chapel, St. Luke, by *Nanni di Banco;* 2nd Chapel, St. John, by *Donatello*. S. side: 1st Chapel, St. Matthew, by *Ciuffagni;* 2nd chapel.

St. Mark, by *Niccolò d'Arezzo*. Below the altar of the tribuna, bronze reliquary of St. Zenobius, by *Lorenzo Ghiberti* (1440), who also designed the stained-glass windows.

The marble screens of the octagonal Choir were designed by *Giuliano di Baccio d'Agnolo*, and adorned with reliefs by *Bandinelli* and *Giovanni dell' Opera*. Behind the high-altar, an unfinished group (Pietà) by *Michael Angelo*. — The windows in the drum of the dome were executed by *Bernardo di Francesco* from designs by *Ghiberti* (Presentation in the Temple), *Donatello* (Coronation of the Virgin), and *Paolo Uccello* (Adoration of the Magi).

The bronze *Door of the N. Sacristy *(Sagrestia Nuova)* was executed by *Luca della Robbia*, aided by *Maso di Bartolomeo* and *Michelozzo* (1446-67). Above it, a bas-relief in terracotta (Resurrection) by *Luca della Robbia*. The intarsia-work and frieze of children on the cabinets in this sacristy were executed from designs by *Giuliano* and *Benedetto da Majano*.

Left Aisle. By the side-door is a portrait of Dante, with a view of Florence and a scene from the Divine Comedy, by *Domenico di Michelino* (1465). Statue of David by *Ciuffagni* (1434). Bust of Antonio Squarcialupi, the musician, by *Benedetto da Majano*. Statue of Poggio Bracciolini (?), secretary of state, by *Donatello*.

The Ascent of the Dome is very interesting, both for the sake of obtaining an idea of its construction and for the view (more extensive than from the Campanile). Entrance by a small door in the left aisle (open 7-12 in summer, 9-12 in winter; adm. 50 c.); ascent of 463 steps to the upper gallery.

The ***Campanile** (Pl. F, 4), or bell-tower, begun by *Giotto* in 1334-36, carried on after his death by *Andrea Pisano* and *Franc. Talenti*, and completed in 1387, is a square structure 292 ft. in height. An easy ascent of 414 steps leads to the top (fee $^1/_2$-1 fr.).

The tower is richly ornamented with sculpture. On the W. side are four statues, the first three of which are by *Donatello*, *viz.* John the Baptist (1416), *David (?), the celebrated 'Zuccone' or bald-head, and *Jeremiah. The fourth (Obadiah) is by *Rosso* (1420). On the E. side are Habakkuk and Abraham's Offering, by *Donatello*, and two patriarchs, by *Rosso* (1421). On the N. and S. are sibyls and prophets. Below these figures, on the sides of the tower, are *Bas-reliefs; those on the W., S., and E. sides by *Andrea Pisano* (from alleged designs by *Giotto*) and those on the N. by *Luca della Robbia* (1437): the Seven Cardinal Virtues, the Seven Works of Mercy, the Seven Beatitudes, and the Seven Sacraments. In the lower series is represented the development of mankind from the Creation to the climax of Greek science (among the best are the Creation of Eve, Adam and Eve at work, Rider, Agriculture), while the liberal arts are represented hy figures of Phidias, Apelles, Donatus, Orpheus, Plato, Aristotle, Ptolemy, Euclid, and a musician.

Opposite the choir of the cathedral is the entrance (Pl. F, 4; No. 24, to the left in the court) to the ***Cathedral Museum,** or *Museo di Santa Maria del Fiore*, containing chiefly works of art from the cathedral and the baptistery (adm., see p. 133).

Ground Floor. In the vestibule, a bust of Brunelleschi, by *Buggiano* and, above the door (left), St. Zenobius between two angels, a fine coloured relief from the studio of *Luca della Robbia* (ca. 1450). — The hall contains architectural fragments and a few sculptures. — On the staircase are reliefs from the choir-screen of the cathedral, by *Baccio Bandinelli* and *Giovanni dell' Opera*.

First Floor. In the large hall, on the end-walls (71 to the right, and 72 to the left), are the *Singing Galleries *(Cantorie)* from the cathedral, with the celebrated reliefs of children by *Luca della Robbia*

(1431-38) and *Donatello* (1433-38). On the left side-wall: *De Fabris'* Model for the façade of the Cathedral; 77. Relief of the Madonna, by *Agostino di Duccio*. On the back-wall are two frames (87, 88) with Byzantine miniatures in wax-mosaic (11th cent.). On the right side-wall: 92, 93. St. Reparata and Christ, marble statuettes by *Andrea Pisano;* 95, 96. Annunciation, by *Niccolò d'Arezzo*. — *97. *Silver Altar* from the Baptistery, with twelve reliefs from the history of John the Baptist. The front was executed in 1366-1402 by *Betto Geri, Leonardo di Ser Giovanni*, and others, while the statue of the Baptist was added by *Michelozzo* in 1451. The four side-reliefs, including the fine Birth of John, by *Ant. Pollajuolo*, and his *Death, by *Verrocchio*, date from 1477-80. On this altar, 98. Silver Cross by *A. Pollajuolo* and *Betto di Franc. Betti* (1457-59). Farther on, *105, 106. Two side-reliefs from *Luca della Robbia's* cantoria (see above); 100, 101. Woven altar-hanging and chasuble, Venetian embroideries of the 16th century. — The last room contains ancient and modern designs for the façade and models for the dome of the Cathedral, including *Brunelleschi's* model for the lantern (p. 145).

From the Piazza del Duomo the *Via del Proconsolo* leads to the Museo Nazionale in the Bargello (p. 154), the *Via dei Servi* to the Santissima Annunziata and the Archæological Museum (p. 152), the *Via Ricasoli* to the Accademia (p. 150) and San Marco (p. 148), and the *Via de' Cerretani* to Santa Maria Novella (p. 160).

c. Northern Quarters: San Lorenzo, San Marco. Academy and Archæological Museum.

From the Baptistery (p. 144) the Via de' Martelli leads to the Via Cavour on the N.E. In this street are the *Palazzo Panciatichi* (Pl. F, 4), on the right, noticeable for a relief of the Madonna by *Desiderio da Settignano* at the corner, and, on the left, the —

***Palazzo Riccardi** (Pl. F, 3, 4), the old palace of the Medici, built by *Michelozzo* about 1435 for Cosimo the Elder, enlarged in the 18th cent. by the Riccardi, and now the Prefettura.

In the court are some antique sculptures; above the colonnades, medallions by *Donatello*. — The staircase to the right ascends to the Private Chapel of the Medici (adm., see p. 133), with *Frescoes by *Benozzo Gozzoli* (ca. 1459-63), representing the journey of the Magi, with numerous portraits of the Medici.

The Via Gori, to the left of the Pal. Riccardi, brings us to the Piazza San Lorenzo (Pl. F, 4), with a statue of *Giovanni delle Bande Nere* (d. 1526), by Baccio Bandinelli, and the ancient church of —

San Lorenzo (Pl. E, F, 3, 4), re-erected in 1425 from designs by *Brunelleschi* and completed by *Ant. Manetti* (d. 1460).

The reliefs on the two pulpits at the end of the nave are by *Donatello* and his pupils *Bertoldo* and *Bellano*. — On the altar at the end of the right transept is a marble tabernacle by *Desiderio da Settignano*. — A simple inscription beneath the dome, at the foot of the steps leading to the choir, marks the tomb of Cosimo the Elder, selected by himself (d. 1464). Donatello is buried in the same vault. — The Old Sacristy, to the left, built in 1421-28 by *Fil. Brunelleschi*, and decorated by *Donatello*, contains the simple monuments of the earlier members of the Medici family by *Buggiano* (1429) and *Andrea Verrocchio* (1472). — In the 2nd chapel (Capp.

Martelli) are a monument to Donatello, by *R. Romanelli* (1896), and an *Annunciation, by *Fra Filippo Lippi.* — In the left aisle is a beautiful cantoria by *Donatello.*

The Cloisters, adjoining the church, form a striking reminiscence of the great period of the Medici. Immediately to the right is a statue of Paolo Giovio (1483-1552), the historian. A staircase, beginning in the passage to the right of the church-door, ascends to the *Biblioteca Laurenziana* (Pl. E, F, 4), a library founded by Cosimo the Elder in 1444. The building was begun in 1523-26 from the design of *Michael Angelo.*

To San Lorenzo belong also the Chapel of the Princes and the New Sacristy, the entrance to which, however, is now in the Piazza Madonna (Pl. E, 3; adm., see p. 133), at the back of the church. The Chapel of the Princes *(Cappella dei Principi)*, built after 1604, and gorgeously decorated with marble and valuable mosaics in stone, was the burial chapel of the grand-dukes of Tuscany. — The **New Sacristy *(Sagrestia Nuova)*, built by *Michael Angelo* in 1520-24 as a mausoleum for the house of the Medici, contains the celebrated monuments of *Giuliano de' Medici* (d. 1516) and *Lorenzo de' Medici* (d. 1519), by *Michael Angelo.*

On the right is the Monument of Giuliano de' Medici, who is represented as General of the Church, holding the commander's baton in his hand. Below is the sarcophagus, adorned by the statues of Day and Night, the latter especially admired. Opposite is the Monument of Lorenzo de' Medici, who is represented in profound meditation (hence called *il pensieroso*), with statues of Evening and Dawn. Michael Angelo worked at his task full of bitter feelings at the abolition of the Republic by Alessandro de' Medici (p. 134), and in 1534 left it unfinished. — The remaining statues in the chapel, including an unfinished Madonna by Michael Angelo, are not in the positions originally intended.

In the neighbouring Via Zannetti (Pl. E, 4) is the *Palazzo Martelli* (No. 8), with a few works by Donatello and some pictures. — On the house opposite is a relief of the Madonna, by Mino da Fiesole.

We now return to the Pal. Riccardi (p. 147), and following the Via Cavour to the N.E., reach the Piazza San Marco (Pl. G, 3), with a bronze statue of General Fanti (1872) and the church of *San Marco*, the façade of which was restored in 1780. Adjoining this is the —

***Monastery of San Marco** (Pl. G, 3), re-erected for the Dominicans under Cosimo the Elder in 1437-43, and decorated by *Fra Giov. Angelico da Fiesole* with *Frescoes which for deep religious feeling are unsurpassed. It is now fitted up as the *Museo di San Marco* (adm., see p. 133).

The First Cloisters, which are entered immediately from the street, contain five frescoes by *Fra Angelico.* Opposite the entrance, Christ on the Cross with St. Dominic; to the left, over the door to the sacristy, St. Peter Martyr; over the entrance of the chapter-house (see below), St. Dominic with the scourge; over the door of the refectory, Christ with the wound-prints; and over the entrance to the strangers' apartments, *Christ as a pilgrim. — The second door in the wall opposite the entrance leads to

the CHAPTER HOUSE, which contains a large *Crucifixion, surrounded by a group of twenty saints, with busts of Dominicans below, by *Fra Angelico*. — The door in the E. corner of the cloisters leads to the GREAT REFECTORY, the back-wall of which is adorned with the so-called Provi-denza (the brothers and St. Dominic seated at a table and fed by two angels), and a Crucifixion by *Giov. Ant. Sogliani*. — The door to the left of the chapter-house leads to the SECOND CLOISTERS, with a collection of Florentine antiquities. — To the right of the passage is the SMALL REFECTORY, containing a Last Supper by *Dom. Ghirlandajo*. — Adjoining is the staircase to the —

UPPER FLOOR, which also is adorned with numerous frescoes by *Fra Angelico* and his pupils. In the CORRIDOR, immediately opposite the staircase, the Annunciation; beside the entrance, Christ on the Cross, with St. Dominic. — In the CELLS: 3rd (to the left), Annunciation; 6th, Transfiguration; opposite, in the corridor, Madonna enthroned, with saints; 8th, The two Maries at the Sepulchre; 9th, *Coronation of the Virgin. The last cells in the adjoining corridor were once occupied by *Savonarola* (p. 134). In No. 12 are a bronze bust of Savonarola by *Dupré* and three frescoes by *Fra Bartolomeo*. Cell No. 13 contains a portrait of Savonarola by *Fra Bartolomeo*, and autographs. — We now return to the staircase, at the head of which are the cells (No. 31) of *St. Antonine* (d. 1459). — Opposite is the LIBRARY, the first public library in Italy, built by *Michelozzo* in 1441; the glass-cases in the middle contain ritual books, with miniatures of the 15th century. — Cells Nos. 33 and 34, on the other side of this corridor, contain three small *Easel Pictures by *Fra Angelico*. — The last cell on the right, embellished with a fine Adoration of the Magi, by *Fra Angelico*, is said to be that in which Cosimo the Elder received the Abbot Antoninus and Fra Angelico; it contains his portrait by *Pontormo* and a terracotta bust of St. Antonine.

Opposite the monastery, at the corner of the Via Cavour and the Via degli Arazzieri, stands the graceful *Casino di Livia* (Pl. G, 3), by Bern. Fallini (1775); next it, Via Cavour 63, is the *Casino di San Marco* or *Casino Mediceo*, built by Bern. Buontalenti in 1576. Farther on, on the left (No. 69), is the colonnaded court of the CHIOSTRO DELLO SCALZO (Pl. G, 2; adm., see p. 133), which was embellished in 1514-26 with admirable frescoes from the history of John the Baptist, by *Andrea del Sarto* and *Franciabigio*. — Farther to the N.E. the Via Salvestrina, on the left, leads to the Via San Gallo. The corner-house in the latter, No. 74, is the former PALAZZO PANDOLFINI (Pl. G, H, 2), erected in 1516-20 from designs by Raphael.

A little to the N.W. of the Piazza San Marco, at Via Ventisette Aprile A, is the little **Cenacolo di Sant'Apollonia** (Pl. G, 3), the refectory of a monastery of that name, with a small picture-gallery (adm., see p. 133).

In the ante-room are paintings of the 15th century. — The main room contains several works by *Andrea del Castagno*. On three of the walls are frescoes, transferred to canvas (taken from the Villa Pandolfini at Legnaia), of nine portrait-figures: Esther; Filippo Scolari, surnamed Pippo Spano, i. e. 'Obergespan' or supreme count of Temesvar, conqueror of the Turks; *Farinata degli Uberti, the leader of the Ghibellines; Nicc. Acciaiuoli; the Cumaean Sibyl; Tomyris; Dante; Petrarch; Boccaccio. The *Fresco on the right wall (Last Supper; ca. 1450?) is in excellent preservation; that above it represents the Crucifixion, the Entombment, and the Resurrection.

The quiet Via Ricasoli leads from the S. angle of the Piazza di S. Marco to the Piazza del Duomo (p. 144). No. 52 in this street is the entrance to the ***Accadémia di Belle Arti** (Pl. G, 3), containing the Galleria Antica e Moderna, a remarkably fine collection of pictures, and one which affords the best survey of Florentine art from the 14th to the 16th centuries. Adm., see p. 133.

From the Vestibule (Room I), in which is the ticket-office, we enter Room II, the first portion of which is hung with fine Flanders tapestry (scenes from the Creation) in the style of *Barend van Orley* (d. 1541).

Beneath the cupola at the end of the room stands the celebrated *David ('Il Gigante'), by *Michael Angelo*, shaped by the youthful artist in 1501-1503 from a gigantic block of marble. The statue formerly stood in front of the Palazzo Vecchio (p. 140). No plastic work of Michael Angelo earned such a harvest of laudation among his contemporaries as the 'David'. The boldness and assured touch of the great sculptor awake our admiring astonishmeut. Not only the subject was prescribed to him, but also its size and proportions, while he was confined to the narrowest limits for the development of the attitude and motion; yet no trace of this constraint is perceptible in the finished work.

This part of the room contains also a collection of casts of Michael Angelo's works, and photographs of his drawings (right transept) and of the Sistine frescoes (left transept). — The door on the left leads to the —

Room of Perugino (III). To the left of the entrance: *Pietro Perugino*, 57. Assumption of the Virgin (1500), 56. Pietà (early work), *241, 242. Portraits of two monks of Vallombrosa; 55. *Fra Filippo Lippi*, Madonna with four saints; 53. *Perugino*, Christ on the Mt. of Olives. Opposite, *66. *Dom. Ghirlandajo*, Madonna with angels and four saints; 65. *Luca Signorelli*, Crucifixiou and Mary Magdalen; *62. *Fra Filippo Lippi*, Coronation of the Virgin. — This room is adjoined on the right and left by the —

Botticelli Rooms (IV, V). — IV. Room. To the right, 70. *Masaccio*, St. Anna with the Virgin and Child; *71. *Andrea Verrocchio*, Baptism of Christ (much injured), finished by *Leonardo da Vinci*, who probably painted the two angels; 72. *Franc. Pesellino*, Predella with the Nativity, the Beheading of SS. Cosmas and Damianus, and Miracles of St. Anthony; 73. *Sandro Botticelli*, Coronation of the Virgin; *Andrea del Sarto*, 76. Four saints, 75. Christ (fresco); 78. *Perugino*, Crucifixion; 79. *Fra Filippo Lippi*, Adoration of the Holy Child. *80. *Sandro Botticelli*, Allegorical representation of Spring: on the left, Mercury and the Graces, Venus and Cupid with the bow in the middle, and on the right, the Goddess of Spring and Flora (Chloris), accompanied by Zephyr, the spring-wind. 82. *Fra Filippo Lippi*, Adoration of the Child. — V. Room. To the right of the entrance: 98. Descent from the Cross, by *Filippino Lippi* and *Perugino;* opposite, 84. *Franc. Botticini* (here ascribed to *Botticelli*), Tobias with the three angels; 85. *Botticelli*, Madonna enthroned; 92. *Lor. di Credi*, Adoration of the Holy Child; 97. *Fra Bartolomeo*, Apparition of the Virgin to St. Bernard, a youthful work. — We now return to Room II. and ascend the steps at the end of the left transept to the —

Rooms of the Tuscan School (VI-VIII). — VI. Room, Works of the 13-15th centuries. To the left of the entrance, 102. *Cimabue*, Madonna and angels (13th cent.); 103. *Giotto*, Madonna with angels; *School of Giotto*, 104-115. Scenes from the life of Christ, 117-126. Scenes from the life of St. Francis; 127. *Agnolo Gaddi*, Madonna enthroned, with saints; *Ambrogio Lorenzetti*, 134. Presentation in the Temple (1342), 132, 136. Four scenes from the life of St. Nicholas; 147. *Florentine School* (15th cent.), Portion of a chest, with the representation of a wedding, of historical interest to art-students; *Sandro Botticelli*, 157. Resurrection, 158. Death of St. Augustine, 161. Daughter of Herodias, 162. Vision of St. Augustine. Opposite, 161. *Luca Signorelli*, Madonna with saints. On easels: *165.

Gentile da Fabriano, Adoration of the Magi (the painter's masterpiece, 1423); *166. *Fra Angelico*, Descent from the Cross. — VII. Room. Works of the 15-16th centuries. To the left, 168. *Fra Bartolomeo*, Christ and saints (frescoes; the monk's head in the centre is especially fine); 169. *Albertinelli*, Annunciation. In the middle, 195. *Dom. Ghirlandajo*, Adoration of the Shepherds (1485). — VIII. Room. Works of the 16-18th centuries. To the left, 198. *Al. Allori*, Annunciation; 207. *Cristof. Allori*, Adoration of the Magi. — We now return to the front part of Room II (p. 150) and pass through the door to the left into the —

Room of the Beato Angelico (IX). Right, *Fra Angelico*, 246. Pietà, 243. History of SS. Cosmas and Damian, 233-237, 252-254. Life of Christ in 8 pictures (executed with the aid of other painters); beside the door, to the left, *266. Last Judgment (the representation of the blessed, to the left, full of grace and feeling). — Adjoining are the —

Rooms (X and XI) of the Early Florentine School (14-15th cent.). XI. Room. 9. *Pacino di Bonaguida*, Crucifixion (1310).

A staircase in the vestibule asceuds to the first floor, on which is the Gallery of Modern Pictures, contaiuiug nothing of special interest.

The same building (entrance in the Via degli Alfani No. 82) contains the celebrated manufactury of **Florentine Mosaics.** To the left is the *Museo dei Lavori in Pietre Dure* (open daily 10-4), containing a collection of the materials used and of finished works.

The Via della Sapienza leads to the S.E. from the Piazza San Marco to the Piazza and the church of —

Santissima Annunziata (Pl. G, H, 3), founded in 1250, and subsequently enlarged and embellished by *Michelozzo* (1444-60) and others. Michelozzo's fine portico was restored by *Giov. Caccini* in 1601. The first door on the left leads to the old Servite monastery and the cloisters, that in the centre to the church.

The Anterior Court is adorned with *Frescoes by *Andrea del Sarto* (the custodian opens the glass colonnade; fee 30-50 c.). To the left of the entrance to the church are two earlier frescoes: *Alessio Baldovinetti*, Adoration of the Shepherds (1460), and (l.) *Cosimo Rosselli*, Investiture of Filippo Benizzi, founder of the Order (1476). Then follow (left) five *Pictures by *Andrea del Sarto:* San Filippo clothing the sick; Gamblers struck by lightening while mocking San Filippo; Cure of a possessed woman; Dead man raised to life by the corpse of San Filippo; Boy healed by the saint's robe. On the other side: *Adoration of the Magi (in the right foreground, facing the spectator, is Jac. Sansovino, while the painter himself points towards the front); *Nativity of the Virgin (1514; the proud figure in the middle is the painter's wife). Then, *Franciabigio*, Nuptials of Mary (1513); *Pontormo*, Visitation; *Rosso*, Assumption.

Interior. To the left before the 1st chapel is the *Cappella della Vergine Annunziata*, built in 1448-52 from *Michelozzo's* design, and sumptuously decorated at a later date. 3rd chapel, *Andrea del Castagno*, St. Jerome and the Trinity (fresco); 5th chapel, *Pietro Perugino*, Assumption. — The curious Rotunda of the Choir was begun in 1451 by *Michelozzo* and completed from designs by *L. B. Alberti* in 1470-76. The 5th chapel contains a crucifix and six reliefs by *Giov. da Bologna* and his pupils, and also the sculptor's tomb.

A door leads from the N. transept into the Cloisters. Adjoining this door on the outside is a fresco by *Andrea del Sarto*, the Madonna del Sacco (1525).

On the S.E. side of the piazza rises the **Spedale degli Innocenti,** or *Foundling Hospital* (Pl. G, 4), the initial work of Renaissance architecture, begun in 1419 by *Brunelleschi*. The *In-

fants in swaddling clothes, between the arches, are by *Andr. della Robbia*. To the left in the court, over the door leading to the church of Santa Maria degli Innocenti, is a good Annunciation by *A. della Robbia*. The interior contains an altar-piece (covered), the *Adoration of the Magi, by *Domenico Ghirlandajo* (1488). — Opposite the Spedale is the hall of the *Servi di Santa Maria* brotherhood (1518).

In the piazza are two *Fountains* by Pietro Tacca, and an equestrian statue of *Grand-Duke Ferdinand I.* by Giov. da Bologna (1608). — At the right corner of the Via de' Servi, leading to the Piazza del Duomo (p. 144), stands the *Palazzo Riccardi-Mannelli*, now the *Pal. Grifoni* (Pl. G, 4), by Bern. Buontalenti (1565).

From the E. angle of the Piazza dell' Annunziata the Via della Colonna runs to the S.E. At No. 22 in this street is the large *Palazzo della Crocetta* (Pl. H, 4), which contains the ***Archæological Museum** and the *Collection of Tapestry*. Admission, see p. 133.

On the Ground Floor is the **Etruscan Topographical Museum.** — Rooms I-III. Articles found in the tombs of Vetulonia, the present *Colonna* (8-6th cent. B. C.). — Room IV. Volsinii (*Orvieto* and *Bolsena*). In the middle, a vase with the feats of Theseus by the Athenian painter *Cachrylion*, the oldest Panathenæic prize amphora but one. — Room V. *Cortona* and *Arezzo*, with red-glazed Aretine vases. — Room VI & VII. Clusium *(Chiusi)*. The latter room contains vases of black terracotta (bucchero). — We return to Room V. and pass through it to Room VIII. Luna *(Luni)*. — Room IX. Falerii *(Cività Castellana)*. — Through the corridor to the left to Room X. Tuscania *(Toscanella)*. — Room XI. Visentia *(Bisenzio)*. — Room XII. Telamon *(Talamone)*. — Back to Room IX., and straight through to Room XIII. Tarquinii *(Corneto)*. — Room XIV. Vulci. — We now traverse the smaller and enter the larger Court (XV.). Florentia. Relics of the Roman period (temples, thermae, streets, and gates). — Room XVI. also contains remains of the thermae of Florence. — Room XVII. Florentia-Fæsulæ. Cinerary urns, cippi, and stelæ from the earliest days of Florence (Italic) and Fiesole (Etruscan).

On the First Floor to the left is the Egyptian Collection, to the right the older portion of the Etruscan Museum.

Egyptian Museum. I. Hall of the Gods. In the centre, the Goddess Hathor suckling King Horemheb, a statue from Thebes (15th cent. B.C.). — II. Hall of Inscriptions. To the left, porphyry bust, fragment of a colossal statue of a king (ca. 3300 B.C.). Under glass, Wooden statuettes of two female slaves making bread (Memphis, ca. 3300 B.C.). Beside the columns, Statues of the high-priest Ptahmes from Memphis (15th cent. B.C.). In the centre, by the walls, Sepulchral reliefs (16th to 6th cent. B.C.). — III. Large Hall of Mummies. By the window-wall, to the left, case with mummy-ornaments. To the right, Mummy of a woman (7th cent. B.C.), on a modern bier; underneath are four canopi or vessels containing the intestines. — No. 21. of the papyri contains a representation of the judgment of the dead. — We now pass through the door to the left into IV. Small Hall of Mummies (with painted mummy-cases), and V. Alexandrian Hall (specimens of Hellenistic art in Egypt). In the middle, two mummies of the 2nd cent. A.D. — In the cases, Mummy of a child, with the head exposed; portrait of a woman from a mummy-coffin of the 2nd cent. A.D.; specimens of textile industry, etc. — We now retrace our steps through Rooms III and II, and enter VI. Hall of Sepulchral and Domestic Objects. Vessels from Memphis and Thebes;

remains of eggs, fruit, etc.; vessels of metal and glass (the latter imported); alabaster vessels bearing the names of kings (c. 3000 B.C.); chairs, baskets, etc. — VII. Room of the Chariot. In the middle, *War chariot, found in a Theban tomb of the 14th cent. B.C. On the walls, textile fabrics, weapons, ornaments, mirrors, basket, comb, vase with black pigment for the eyebrows. — The door in front leads to the —

Etruscan Museum. VIII. Room of the Bucchero Vases (p. 152), from the earliest period (hut-urns) to the decline of the art. — IX, XII, XIII. Rooms of the Vases. Room IX. Earliest vases, without glaze, most of them Italic; Corinthian vases; black-figured vases (non-Attic). Room XII. Large Attic vases, with black figures; Pyxis by the painter Nicosthenes; the *François Vase (so named from its finder), a cratera by the Attic painter *Clitias* (6th cent. B.C.); black and red figured vases. Room XIII. Vases from Apulia, Lucania, and Campania (4th-3rd cent. B.C.). — We now return to Room IX and pass into the —

X. Bronze Room. Mirrors, candelabra, helmets. — XI. Room of the Chimæra. In the middle, *Chimæra, an early Greek work of the 5th cent. B.C. In the corners, Athena, after an original of the school of Praxiteles (4th cent. B.C.); statue of an orator, the so-called 'Aringatore', of the latest period of the Roman republic. In the table-cases are mirrors and objects in bone, including a statuette of a pygmy with a crane. On the cases, Statuettes, those to the right archaic, those to the left more developed. — We return to Room XII and pass to the right into the —

XXI. Room of the Sarcophagi. To the left, under glass, *Terracotta sarcophagus from Chiusi, with abundant traces of painting and figure of the deceased on the bed (2nd cent. B.C.). — In the centre, Head of a warrior from the Necropolis of Volsinii (5th cent. B.C.).

XXII. Room of the Cinerary Urns. Extensive collection of cinerary urns with mythological designs in relief (Etruscan works after Greek models). In the centre: *Alabaster sarcophagus from Corneto, with a painting of a battle of Amazons (4th cent. B.C.). — We return to Room XII and pass through the next door to the right into the —

XVIII. Room, with fine glass, tasteful gold ornaments, a small collection of coins (in the middle), and archaic vases and terracottas from Cyprus. — To the left is the XIX. Room of the Cameos and Intaglios. By the second window, 54. Hercules and Hebe, by *Teukros*. In the cabinets is a valuable collection of coins. — We now return to Room XIII and cross the lobby to the —

XVI. Room of the Small Bronzes. On the extrance-wall, *Statuette of Zeus, a Greek original of the 5th cent. B.C. — In Case 4, Silver shield of Ardabur, the Alan (5th cent. A.D.). By the next wall, in the glass-case, Sleeping Erinyes; at the top, statuette of Hypnos, god of sleep. — Exit-wall, Two statuettes of the Tyche, or tutelary deity, of Antioch; statuette of a wrestler. — By the door, Statuette of an Amazon, after a statue by Polycletus. In the central case, Statuettes of Hercules, Aphrodite, and Hephæstus. — XVII. Room of the Idolino. In the middle, So-called *Idolino, an honorary statue of a young athlete, a Greek original of the 5th cent. B.C.; the base dates from the 16th century. — By the rear-wall, to the right, *Torso of a youth, a Greek original of the end of the 6th cent. B.C. — Left wall, four Greek portrait-heads (7. Sophocles; 8. Homer).

Ascending the staircase from Room XVI to the second floor, we enter the **Galleria degli Arazzi** (tapestry). The first rooms contain ancient woven and embroidered stuffs of the 14th and 15th cent., and fine specimens of velvet, gold-brocade, and damask of the 16th, 17th, and 18th centuries. — Then come the *Arazzi* (comp. p. 294), the produce of the Florentine tapestry-factory which was founded in 1545 under Cosimo I. by Nicolaus Karcher and Jan van Roost of Brussels, and which prospered and fell with the house of Medici (1737). The earlier specimens exhibit purely decorative designs, but in the 17th cent. Pierre Fevère of Paris carried imitations of paintings to a high pitch. — Here also are some

German tapestries of the 15th cent., and some from the Netherlands of the 15th and 16th centuries (Nos. 71-74).

Farther on in the Via della Colonna, No. 1, is the entrance to the chapter-house of the former *Monastery of Santa Maria Maddalena de' Pazzi* (Pl. H, 5), with a large *Fresco by Perugino (Christ on the Cross, date about 1495). Adm., see p. 133. Adjacent, in the Via di Pinti, is the *Church of Santa Maria Maddalena de' Pazzi*, with an atrium built by Giuliano da Sangallo (1479). — Halfway between the Archæological Museum and the above-mentioned monastery the Via della Pergola diverges to the right, leading to the hospital of *Santa Maria Nuova* (Pl. G, 4, 5), founded in 1285 by Folco Portinari, the father of Dante's Beatrice, and to the church of *Sant' Egidio*.

d. Eastern Quarters. The Bargello and Santa Croce.

From the Piazza della Signoria (p. 135) the Via de' Gondi leads to the right to the Piazza San Firenze (Pl. F, 5), with the church of that name. No. 1 in the piazza is the *Palazzo Gondi*, begun by Giuliano da Sangallo about 1490, and rebuilt in 1874. — The Via del Proconsolo (Pl. F, 5) runs hence to the Piazza del Duomo (p. 144). In this street, immediately to the right (No. 2), is the Gothic *Palazzo del Podestà*, generally known as the —

***Bargello** (Pl. F, 5), begun in 1255, since 1261 the residence of the Podestà or senior magistrate, and after 1574 at once the prison and the headquarters of the Chief of Police (Bargello). In 1857-65 it was admirably restored and converted into a ****National Museum**, illustrative of the mediæval and modern history of Italian culture and art. It is specially interesting for its collection of Renaissance bronzes and marble sculptures. Admission, see p. 133.

Ground Floor. The two front rooms contain a rich collection of weapons. In the Principal Room, to the right, is a gigantic bronze cannon by *Cosimo Cenni* (1638); in the last case on the left, a helmet and shield by *Gasparo Mola* (17th cent.). — We now pass through the adjoining tower-room into the picturesque *Court, which is decorated with the arms of former Podestàs, while on the walls under the colonnades are painted the armorial bearings of the different quarters of the city. On the E. side, 9. *Giov. da Bologna*, Architecture. S. side, 15. *Michael Angelo* (?), Dying Adonis; 16. *Giov. da Bologna*, Virtue triumphant (1570); 18. *Michael Angelo* (?), 'Victory', unfinished.

Opposite the tower-room is a Vestibule, with architectural fragments, through which we pass to the Main Room, containing sculptures. On the entrance-wall: 91, 137. *Benedetto da Rovezzano*, Marble niches from the Palazzo Cepparello. — On the left wall: *Benedetto da Rovezzano*, Five reliefs from the history of S. Gio-

vanni Gualberto (1505); *128. *Michael Angelo,* Drunken Bacchus, an early work (1497). On the end-wall: *111. *Michael Angelo,* Bust of Brutus, a very late work of the master, unfinished; 112. *Benedetto da Rovezzano,* Chimney-piece. On the right wall: 118. *Pierino da Vinci,* Holy Family (relief, ca. 1550); *Michael Angelo,* *123. Holy Family, an unfinished relief, unique among his youthful works for its calm beauty, *224. Unfinished statue of Apollo or David (1529).

The STAIRCASE, halfway up which is a gate, ascends to the —

FIRST FLOOR. The loggia, known as VERONE, contains seven bells, the oldest cast by *Bartolomeo Pisano* in 1249. — I. SALOON OF DONATELLO. This room contains ten originals by *Donatello,* and casts of his other works. In the centre, Cast of the equestrian statue of Gattamelata at Padua (p. 64); in front of it, the 'Marzocco' (p. 136). In a niche in the back-wall: *St. George (1416; brought hither from Or San Michele, p. 144). To the left, David, characterized by a youthful, awkward consciousness of victory (1416); San Giovannino (*i. e.* the Baptist as a child), a high relief in sandstone; to the right, marble statue of the Baptist; Crucifixion, a relief (partly gilded). In front, to the left, *David, in bronze; to the right, Bronze figure of a genius trampling on a snake (the so-called 'Amor'). Between these: Bronze bust of a young patrician; coloured *Terracotta bust of Niccolò da Uzzano (?).

II. SALOON: valuable tapestries and fabrics on the walls.

III. SALOON: Carrand Collection of paintings, bronzes (1st Case, 226. *Giov. da Bologna,* Architecture, etc.), enamels (2nd and 4th cases), ivories, and wood-carvings (3rd and 4th cases). — Beneath a coloured relief of the Madonna is the entrance to the IV. SALOON, originally a chapel, adorned with frescoes ascribed to *Giotto* (?). The Paradise, opposite us, with the portrait (r.) of Dante as a youth, is specially noteworthy. The cases in this room contain valuable Florentine niellos (15th cent.), enamels, goldsmith's work, etc. The side-room to the right contains fine specimens of weaving and embroidery (Carrand Collection).

V. SALOON. In front is the Ressmann Collection of shields and weapons. The two central cases contain carvings in ivory. The goldsmiths' work and works in amber may also be noticed. (The door to the left in this saloon leads to the second floor, p. 156.)

VI. & VII. SALOONS: Bronzes. VI. SALOON. Exit-wall, 12, 13. Abraham's Sacrifice, by *Lor. Ghiberti,* and the same by *Fil. Brunelleschi,* the earliest Renaissance sculptures, produced in 1402 in the competition for the execution of the gates of the Baptistery (p. 144). Opposite, case with statuettes of the school of *Giov. da Bologna.* In the centre: *22. *Andrea Verrocchio,* David (1476). — VII. SALOON. Left side, 37. *Daniele da Volterra,* Bust of Michael Angelo; 38, 40. *Benvenuto Cellini,* Models in bronze and in wax

(1545) for the Perseus (p. 136). The glass-cases by the end-wall contain admirable plaquettes of the Renaissance period (15-16th cent.). In the centre, *82. *Giov. da Bologna*, Mercury (1564). — We now return to the V. Saloon and ascend to the —

Second Floor. I. Room. On the walls are numerous glazed terracotta reliefs by *Luca, Andrea,* and *Giovanni della Robbia,* some white upon a blue ground, others entirely coloured. Below are handsome *cassoni.* — II. Room (right). Continuation of the Della Robbia works. On the end-wall to the right, *27, 28, 29, *31. *Luca della Robbia*, Madonnas. On the entrance-wall, 25. *Giovanni della Robbia*, Large altar, with an Adoration of the Holy Child (1521); *Andrea della Robbia,* 76. Madonna, 74. Bust of a child. On the opposite wall, 44. *Giov. della Robbia,* Relief of the Madonna, partly unglazed; *Luca della Robbia*, Madonna (relief); *Verrocchio,* *Madonna (terracotta relief). In the centre is a collection of fine majolica, chiefly from Urbino, Gubbio, and Faenza (16th cent.). — In the III. Room (tower-room) are Florentine tapestry, glass, and porcelain. — We return to Room I. and pass into the —

IV. Room. By the entrance-wall are terracottas: 165. *Verrocchio,* Bust of Piero di Lorenzo de' Medici; 168. *Michelozzo,* John the Baptist when a boy; 161. *Ant. Pollajuolo,* Bust of a young warrior. Then works in marble. By the wall to the right, 147. *Ant. Rossellino,* Bust of Franc. Sassetti. Opposite, **Andrea Verrocchio*, Relief of the Madonna; 153. *Ben. da Majano,* Bust of Pietro Mellini; 160. *Ant. Rossellino,* Bust of Matteo Palmieri. — V. Room: Works in marble. To the left, 179. *Ant. Rossellino,* Statue of John the Baptist when a boy (1477); *Verrocchio,* 146. Relief for the tomb of Francesca Pitti (p. 161; 1477), *180. Madonna and Child, *181. Bust of a young woman; *Matteo Civitali*, 183. Faith, 185. Ecce Homo; *Ant. Rossellino,* 190. Mary adoring the Child (relief), 191. John the Baptist (bust); 198. *Desiderio da Settignano,* Bust of a girl. End-wall, *Luca della Robbia,* 201. Crucifixion, 219. St. Peter's Liberation, two unfinished reliefs (1438). — Window-wall, 222. *Luca della Robbia* (?), Coronation of an emperor (high-relief). Entrance-wall, *Mino da Fiesole,* 234, 236. Busts of Piero and Giovanni di Cosimo de' Medici, 235. Bust of Rinaldo della Luna. In the centre, 226. *Benedetto da Majano,* John the Baptist (1481); *225. *Jac. Sansovino,* Bacchus, early work. — From the IV. Room we proceed to the right to the VI. Room, which contains valuable Renaissance plaquettes and medals (15-19th cent.). On the walls, French Gobelins of the time of Louis XV.

On the opposite side of the Via Proconsolo is the church of **La Badía** (Pl. F, 5; entrance in the passage, to the left).

The door facing the Bargello is by *Benedetto da Rovezzano* (?). In the Interior, to the right, a Madonna and saints, in the right transept, Monument of Bernardo Giugni (1466), and in the left transept, that of the

Margrave Hugo (1481), all by *Mino da Fiesole.* In a chapel to the left of the last, *Madonna appearing to St. Bernard, by *Filippino Lippi* (1480). The beautiful wooden ceiling of the church is by *Segaloni.* — The Cloisters contain remains of monuments of the old noblesse and frescoes of the 15th century. — The graceful Campanile dates from 1330.

A few paces farther on, to the right (No. 10), is the ***Palazzo Quaratesi** (Pl. F, 5; formerly *Pal. Pazzi*), said to have been begun by *Brunelleschi* in 1445, and completed in 1462-70 by *Giuliano da Majano.* The court is handsome. Adjacent, the Palazzo Nonfinito (Pl. F, 5; now the telegraph-office), begun for the Strozzi in 1592 by *Bern. Buontalenti.*

Between these two palaces diverges the quaint Borgo degli Albizzi, in which are several other interesting mansions. No. 24 (left), the Palazzo Pazzi (Pl. F, 5), rebuilt after 1568 for Ramirez de Montalvo by *Bart. Ammanati,* has good graffito decorations. No. 18 (left), the *Palazzo Altoviti* (Pl. F, 5), formerly the *Pal. Valori,* is adorned with busts of celebrated Florentines ('I Visacci', *i. e.* 'the caricatures'; 1570). At No. 12 is the *Palazzo Albizzi* (Pl. G, 5). The Gothic *Palazzo Alessandri* (No. 15; Pl. G, 5), opposite, dates from the 14th century.

In the Via Ghibellina (which leads from the Bargello), a little to the S. of the Borgo degl Albizzi, is the *Teatro Verdi* (Pl. F, G, 6), which boasts an ancient fresco (ascribed to *Giottino*), interesting on account of the view it contains of the Palazzo Vecchio (entrance by No. 83; the custodian shows the fresco). — The neighbouring Piazza de' Peruzzi (Pl. F, 6), contains several *Gothic Houses.* The curve of the Roman amphitheatre may still be traced in the position of the buildings.

In the Piazza di Santa Croce (Pl. F, G, 6) rises *Dante's Monument,* by Pazzi (1865), the corners of which are adorned with four shield-bearing lions with the names of his four most important works after the Divina Commedia. — To the right (No. 23) is the *Palazzo dell' Antella;* to the N.W. (No. 1) the *Palazzo Serristori,* a graceful structure of 1469-74.

The Gothic church of ***Santa Croce** (Pl. G, 6) was begun in 1294 by *Arnolfo di Cambio* for the Franciscans, and completed in 1442, with the exception of the modern façade (1857-63). The interior, consisting of a nave 130 yds. in length and aisles, produces an impressive effect, enhanced by its numerous monuments of celebrated men. Its interest is greatly increased by the frescoes of *Giotto* and his pupils, which were discovered in 1853 under a coating of whitewash, and restored (best light in the morning).

Entrance Wall. Over the central door are a window filled with stained glass (Descent from the Cross) from drawings ascribed to *Lorenzo Ghiberti,* and a bronze statue of St. Louis by *Donatello* (1423).

Right Aisle. On the right, beyond the first altar, Tomb of Michael Angelo (d. at Rome, 1564), erected in 1570 after *Vasari's* design, the bust

by *Battista Lorenzi*, the fine figure of Architecture (on the right) by *Giovanni dell' Opera*. On the pillar opposite, the 'Madonna del Latte', a relief by *Ant. Rossellino*. — Beyond the second altar, Monument to Dante (interred at Ravenna, p. 107), by *Stefano Ricci* (1829). — Tomb of Alfieri (d. 1803), by *Canova*. *Marble Pulpit, by the pillar to the left, by *Benedetto da Majano*, with exquisite ornamentation and five reliefs: the Confirmation of the Franciscan Order, the Burning of the books, the 'Stigmata', the Death of St. Francis, and Execution of brothers of the Order; below are statuettes of Faith, Hope, Charity, Fortitude, and Justice. — Tomb of Machiavelli (d. 1527), by *Innocenzo Spinazzi* (1787). *Annunciation, relief by *Donatello*; above, four charming putti. — *Monument of the statesman Leonardo Bruni (d. 1444), surnamed Aretino, by *Bern. Rossellino*. — Monument of Gioacchino Rossini (1792-1868), the composer, by *Cassioli* (1902).

Right Transept. The Cappella Castellani or del Santo Sacramento (1st on the right) is adorned with frescoes (freely restored), on the right from the lives of SS. Nicholas and John the Baptist, on the left from those of SS. John and Anthony by *Agnolo Gaddi;* on the left, the monument of the Countess of Albany (d. 1824), widow of the young Pretender. — Farther on, Cappella Baroncelli, now *Giugni*. To the right of the entrance is a Gothic monument of 1327. The chapel is decorated (left side) with frescoes from the life of the Virgin, by *Taddeo Gaddi* (1332-38).

The door of the corridor leading to the sacristy is next reached. The Sacristy (entrance by the first door to the left) contains *Cabinets and doors with intarsia work (15th cent.). On the wall to the left is a terracotta bust of Christ praying, by *Andrea della Robbia*. — The Cappella Rinuccini is adorned with frescoes (scenes from the life of Mary Magdalen and the Virgin) by *Giovanni da Milano* (1365). — At the end of the corridor is the Cappella de' Medici, erected about 1434 by *Michelozzo* for Cosimo the Elder (unlocked by the sacristan; 25-30 c.). It contains reliefs by the *Robbia*, a marble ciborium by *Mino da Fiesole*, and a Coronation of the Virgin by *Giotto*.

We now return to the church. Here, to the right of the choir, are the chapels of the Peruzzi and the Bardi, containing ***Giotto's* principal paintings. In the Cappella Peruzzi Giotto has portrayed the life of the two St. Johns: on the left (beginning at the top), Zacharias at the altar, *Nativity of the Baptist (with a very fine figure of Elizabeth), *Dancing of the Daughter of Herodias; on the right, Vision of the Evangelist in Patmos, from the Apocalypse, Resuscitation of Drusiana, and Ascension of the Evangelist, whose tomb his disciples find empty. — In the Cappella Bardi (the next), *Giotto* depicts scenes from the life of St. Francis of Assisi: to the right (above), Confirmation of the rules of his order, Ordeal of fire before the Sultan, Blessing Assisi on his death-bed, and Appearing in a vision to the Bishop of Assisi; on the left, Flight from his father's house, He appears to St. Anthony at Arles, and his *Burial, a striking picture. The Brothers are wrapt in contemplation of the saint's stigmata, while priests and choir-boys are engrossed in the solemn ceremony. On the ceiling are figures representing Poverty, Chastity, and Obedience, the three chief virtues of the order, and the saint in glory. The vaultings above the windows are embellished with the figures of saints, including the attractive form of St. Clara.

The Choir is adorned with frescoes by *Agnolo Gaddi* (d. 1396).

Left Transept. In the 4th Chapel (Cappella de' Pucci), adjoining the choir on the left: Martyrdom of SS. Lawrence and Stephen, frescoes by *Bernardo Daddi* (1324); over the altar, Madonna with saints, a coloured relief in terracotta, by *Giovanni della Robbia*. — The 5th Chapel (San Silvestro) contains frescoes by *Giottino*, Conversion of the Emp. Constantine and Miracles of St. Sylvester. — In the central chapel, at the end of the transept, is a Crucifixion, by *Donatello* (covered).

Left Aisle. By the 1st central pillar: Monument of the celebrated architect Leon Battista Alberti (1405-72), by *Bartolini*, unfinished. Farther on, *Tomb of Carlo Marsuppini (d. 1455), secretary of state, by *Desiderio da Settignano;* monument of Galileo (see p. 127), by *G. B. Foggini*. Adjacent, fragments of frescoes (Crucifixion, etc.), of the *School of Giotto*.—On the entrance-wall is the monument of the savant Gino Capponi (1792-1876).

The First Cloisters, erected by *Arnolfo di Cambio*, entered from the Piazza Santa Croce through a gate to the right of the church, contain tombs, ancient and modern. At the back is the *Cappella dei Pazzi, one of the first creations of modern architecture, erected by *Brunelleschi* about 1430. In front is a frieze of angelic heads by *Donatello* and *Desiderio da Settignano*. The old Refectory of the Franciscan convent, on the entrance-side of the cloisters, is opened by the custodian (30-50 c.). It contains a Last Supper, by *Taddeo Gaddi*, and other frescoes. The Second Cloisters, by *Brunelleschi*, are now included in the cavalry barracks in the Corso de' Tintori (no admission).

A little to the N. of S. Croce, at No. 64 in the Via Ghibellina (at the corner of the Via Buonarroti), is the **Casa Buonarroti** (Pl. G, 6), purchased by Michael Angelo for his nephew Leonardo, and bequeathed by the last of the Buonarroti to the city in 1858. In it are preserved relics of Michael Angelo, two youthful works (Battle of the Lapithæ and Centaurs, Madonna on the Steps), two sketches for his David (p. 150), and numerous drawings. Adm., see p. 133.

e. Western Quarters. Santa Trinità and Santa Maria Novella.

From the Piazza Vittorio Emanuele (p. 144) the Via degli Strozzi (Pl. E, 4) leads to the narrow Piazza Strozzi, on the W. side of which rises the ***Palazzo Strozzi** (Pl. D, E, 4), the most brilliant example of its kind in Florence, begun by *Benedetto da Majano* in 1489, continued by *Cronaca* (d. 1508), and completed only in 1553. The cornice, only partially completed, and the atrium are by *Cronaca*, the corner-lanterns by *Caparra*. — Nearly opposite, on the E. side of the piazza, is the small *Palazzo Strozzino* (Pl. E, 5), built by Giuliano da Majano (?) in a similar style about 1460. Fine court.

The back of the Pal. Strozzi abuts on the Via Tornabuoni (Pl. D, 4, 5), the most fashionable street in the town, stately palaces alternating with handsome shops. Immediately to the right, No. 20, is the *Palazzo Corsi-Salviati* (Pl. D, E, 4), formerly the *Pal. Tornabuoni;* to the left (No. 19), the Palazzo Larderel (Pl. D, 4), formerly the *Pal. Giacomini*, in the Renaissance style, by *Giov. Ant. Dosio* (1558-80). On the same side (No. 3), in the Piazza Antinori (Pl. E, 4), stands the *Pal. Antinori*, with a fine early-Renaissance façade.

The Via Tornabuoni ends on the S. in the oblong Piazza Santa Trinità (Pl. D, 5), whence the Ponte Santa Trinità crosses to the

left bank of the Arno (p. 162). The N. end of the piazza is adorned with an ancient *Granite Column* bearing a statue of Justice, in porphyry, by Franc. Tadda (1581). Nearer the Arno, to the left, is the *Palazzo Spini* (Pl. D, 5), built in the early 14th cent., evidently for purposes of defence; adjoining it (left), the *Pal. Bartolini-Salimbeni* (now the Hôtel du Nord).

Opposite stands the Gothic church of **Santa Trinità** (Pl. D, 5). In the 5th chapel (right) is a marble altar by *Benedetto da Rovezzano;* 5th chapel (left), wooden statue of Mary Magdalen, by *Desiderio da Settignano.* — The 2nd chapel to the left of the high-altar contains the *Tomb of Bishop Benozzo Federighi, by *Luca della Robbia* (1457). — In the 2nd chapel to the right of the high-altar (Cappella de' Sassetti), *Frescoes (some much damaged) from the life of St. Francis by *Dom. Ghirlandajo* (1485). Upper row: 1. St. Francis expelled from his home; 2. Pope Honorius confirming the rules of the Order; 3. St. Francis before the Sultan. Lower row: 1. St. Francis receives the stigmata; 2. He restores to life a child of the Spini family; 3. Burial of the saint. The portraits of the founders near the altar and the sibyls on the ceiling are also by *Ghirlandajo.* The tombs of the Sassetti at the sides are by *Giuliano da Sangallo.*

The broad quay of the Lungarno skirts the river under various names. On the quay, to the N.W. of the Ponte Santa Trinità, rises the Palazzo Corsini (Pl. D, 4), with a considerable gallery of paintings; farther on is the Piazza del Ponte alla Carraia (Pl. C, D, 4), whence the Via de' Fossi with its many shops leads to Santa Maria Novella (see below); then the Piazza Manin (Pl. C, 3, 4), with a bronze statue of *Daniele Manin* (p. 74) and the church of *Ognissanti* (in the refectory of the former monastery is a *Fresco of the Last Supper, by *Dom. Ghirlandajo*, 1450). Still farther on is a statue of *Garibaldi* (Pl. B, 3), in bronze. The Lungarno ends at the Cascine (p. 168).

Opposite the Pal. Strozzi (p. 159) begin two streets running to the W.: on the left the Via della Vigna Nuova, in which is the *Palazzo Rucellai (Pl. D, 4; No. 20), erected by *Bern. Rossellino* in 1446-51 from designs by *Leon Batt. Alberti;* and on the right the Via della Spada, whence the Via del Sole diverges to the right, leading to the Piazza di Santa Maria Novella (Pl. D, 3, 4).

The Gothic church of ***Santa Maria Novella** (Pl. D, 3) was begun in 1278 and completed in the interior after 1350. The finely incrusted marble façade and the magnificent main portal were designed by *Leon Battista Alberti* and erected in the Renaissance style in 1456-70. The pointed arcades ('avelli' *i.e.* vaults) of black and white marble, which adjoin the church on the E., were originally constructed in the 14th cent.; they were used as tombs for the nobility. The best view of the mediæval building, with its campanile, is obtained from the N.E. side.

Interior. — Nave. On the entrance-wall, to the left of the central door, the Trinity with the Virgin and St. John and two donors, in fresco, by

Masaccio. In the RIGHT TRANSEPT, to the right, Gothic monument of Bishop Aliotti (d. 1336). — We now ascend the steps to the CAPPELLA RUCELLAI, which contains a large Madonna with angels, by *Cimabue* (?; ca. 1280); to the right, the monument of Beata Villana by *Bern. Rossellino* (1451), to the left, a Martyrdom of St. Catharine by *Bugiardini* (partly copied from a drawing by *Michael Angelo*). — To the right of the choir is the CHAPEL OF FILIPPO STROZZI, with his monument by *Ben. da Majano* (1491) and frescoes by *Filippino Lippi* (1502), representing scenes from the history of SS. John the Evangelist and Philip.

The CHOIR contains *Frescoes by *Dom. Ghirlandajo* (1486-90; some of them much injured). On the upper part of the wall of the altar is a Coronation of the Virgin; at the sides of the windows, SS. Francis and Peter Martyr, the Annunciation and John the Baptist; at the bottom, the donors, Giov. Tornabuoni and his wife Francesca Pitti (p. 156). — On the left the life of the Virgin (in seven sections): Joachim expelled from the Temple, Nativity of Mary, Presentation in the Temple, Nuptials, Adoration of the Magi, Massacre of the Innocents, Death and Assumption. — On the right wall, the life of John the Baptist: below, Zacharias in the Temple (with numerous portraits), then Visitation, Birth of John, Baptism, Preaching repentance, Baptism of Christ, and Dance of the daughter of Herodias. — The stained glass is by *Al. Fiorentino* (1492). The choir-stalls, by *Baccio d'Agnolo*, were partly restored by *Vasari*. A brass at the back of the altar, by *Lor. Ghiberti*, marks the tomb of Leonardo Dati (d. 1424).

The CHAPEL to the left of the choir contains a wooden crucifix by *Brunelleschi*. — The following GADDI CHAPEL is adorned with reliefs by *Giov. dell'Opera*. — The STROZZI CHAPEL, in the left transept, to which steps ascend, contains celebrated *Frescoes of the *School of Giotto:* opposite the entrance, the Last Judgment (figure of Dante praying, among the elect, to the left in the top row); (l.) Paradise, by *Andrea Orcagna;* Hell (r.), by Andrea's brother *Bernardo;* altar-piece, Christ with saints, completed in 1357, by *Andrea*. — The next door, in the corner, leads to the SACRISTY, the most interesting object in which is a fountain by *Giov. della Robbia* (1497).

A door to the right of the steps to the Strozzi Chapel (opened by the sacristan; 30-50 c.) admits to the so-called *Sepolcreto*, or burial-vault, with an open colonnade and frescoes of the 14th century. — To the left we enter the **Ancient Cloisters** *(Chiostro Verde)*. The E. wall is adorned with old and much injured frescoes of the 14-15th cent. (including the Deluge, and other subjects, by *Paolo Uccello*). On the N. side is the former chapter-house, usually called CAPPELLA DEGLI SPAGNUOLI (best light, 10-12), built about 1355, with frescoes of *Giotto's School*. On the wall of the altar: Scenes from the Passion, including Christ in Hades; on the ceiling, the Resurrection, Ascension, Descent of the Holy Ghost, Christ and Peter on the water. On the E. side (r.) the Church Militant and Triumphant, suggested by Thomas Aquinas's commentary on the Song of Solomon: the heretics are represented as wolves hunted by the Dominicans in the form of black and white dogs ('Domini canes'); Pope and Emperor enthroned are surrounded by their counsellors and other distinguished personages in front of an ideal representation of the cathedral of Florence. On the W. side (l.), Triumph of Thomas Aquinas, surrounded by angels, prophets, and saints; at his feet discomfited heretics. — The ancient cloisters are adjoined by several other courts.

From the Piazza di Santa Maria Novella the *Via de' Banchi* leads to the Piazza del Duomo, and the *Via del Giglio* to San Lorenzo (p. 147).

f. Quarters on the left bank of the Arno.

About one-fourth of Florence is situated on the left bank of the Arno.

Crossing the Ponte Santa Trinità (Pl. D, 5; p. 159) and following the Via Maggio (Pl. D, C, 5, 6), we take the second turning on the right, the Via dei Michelozzi, and reach the Piazza Santo Spirito.

***Santo Spirito** (Pl. C, 5), begun in 1436 by *Brunelleschi* but not completed until 1482, is internally one of the most nobly planned buildings in Florence. The campanile is by *Baccio d'Agnolo.*

Over the entrance is some good stained glass of the 15th century. — The entrance to the *Sacristy, built by *Giuliano da Sangallo* and *Cronaca* in 1489-92, with a vestibule by *Andrea Sansovino*, is in the left aisle. — Over the 5th altar in the right transept is a Madonna with saints, by *Filippino Lippi.*

In the Piazza Santo Spirito, on the left, stands the *Palazzo Guadagni* (Pl. C, 6), now the *Pal. Dufour-Berte*, an early-Renaissance structure by Cronaca. — The Via Sant' Agostino and the Via Santa Monaca lead hence on the right to the Piazza del Carmine and the church of —

Santa Maria del Carmine (Pl. B, 5), consecrated in 1422, almost entirely burnt down in 1771, and rebuilt in 1782. Among the portions spared by the fire is the Cappella Brancacci, in the right transept, embellished after 1423(?) by *Masaccio*, probably with the assistance of *Masolino*, with celebrated **Frescoes from the traditions regarding the Apostles, to which *Filippino Lippi* added others about 1484 (best light about 4 p.m.).

On the piers of the Entrance, above, on the right, the Fall *(Masolino?)*, on the left the *Expulsion from Paradise (*Masaccio;* imitated by Raphael in the Loggie of the Vatican). Left Wall: above, Peter taking the piece of money from the fish's mouth, a masterpiece of composition *(Masaccio)*; below, SS. Peter and Paul resuscitating a king's son, and Peter enthroned (by *Filippino Lippi;* numerous portraits). Altar Wall: above, Peter preaching *(Masolino?)*; Peter baptising and (below) healing the sick and distributing alms (these three by *Masaccio*). Right Wall: above, Healing the cripples *(Masaccio)* and Raising of Tabitha *(Masolino?)*. — *Filippino Lippi* added the Crucifixion of Peter, Peter and Paul before the proconsul (r. wall, below), Peter in prison consoled by Paul, and the Release of Peter (on the entrance-pillars, to the left and right).

The **Ponte Vecchio** (Pl. D, 6), over which the covered passage mentioned at p. 141 is carried, forms the most direct communication between the Piazza della Signoria and the left bank of the Arno. The bridge is flanked with shops, which have belonged to the goldsmiths since ancient times. It was embellished in 1901 with a bronze bust of *Benvenuto Cellini* (p. 135). — At the farther end is the Via de' Guicciardini (Pl. D, 6), on the left side of which, in front of the church of *Santa Felicità*, stands a column of the 14th century. At the end of the street, to the left (No. 17), is the *Palazzo Guicciardini*, where the historian Francesco Guicciardini (1482-

1540) lived; opposite to it, on the right (No. 16), the *Casa Campigli* or house of *Machiavelli* (15th cent.; lately 'restored').

The ***Palazzo Pitti** (Pl. C, 6), conspicuously situated on the slope of the Boboli hill (p. 166), was designed by *Brunelleschi* about 1440, by order of Luca Pitti, the powerful opponent of the Medici, but not completed until 1549. About the year 1568 *Bartolomeo Ammanati* inserted the beautiful Renaissance windows of the ground-floor. In 1558-70 he constructed the large colonnaded court, which is adjoined by a grotto with niches and fountains and the Boboli Garden beyond. The wings of the palace were added by *Alf. Parigi* after 1620, extending the length of the façade from 330 ft. to 672 ft. The two projecting pavilions were added about 1763. — In 1550 the Pitti Palace superseded the Palazzo Vecchio as the residence of the reigning sovereign, and it is now that of the King of Italy when at Florence. The upper floor of the left wing contains the far-famed ****Picture Gallery** *(Galleria Palatina).*

The ENTRANCE (adm., see p. 133) is in the E. angle of the Piazza Pitti, in the archway leading to the Boboli Garden. (Entrance from the Uffizi Gallery, see p. 141.) The ticket-office is on the right.

The *Scala del Re,* constructed in 1895-96 in the style of Brunelleschi, leads to a large ante-chamber, with a richly coffered ceiling.

The gallery extends through a suite of splendid saloons, richly adorned in the baroque style by *Pietro da Cortona* (ca. 1640) and embellished with allegorical ceiling-paintings whence their names are derived. The six principal saloons are first visited. We then return to the saloon of the Iliad, and enter the saloon of the Education of Jupiter (p. 165), which adjoins it on the south. In the following description, we begin in each case with the entrance-wall.

SALOON OF THE ILIAD. Above the door, 230. *Parmigianino,* Madonna with angels; 229. *Raphael* (?), Portrait of a lady (known as 'La Donna Gravida'); 228. *Titian,* Half-length of the Saviour, a youthful work; *225. *Andrea del Sarto,* Assumption; *216. *Paolo Veronese,* Danielc Barbaro, Venetian savant and ambassador to England; 215. *Titian,* Portrait; 208. *Fra Bartolomeo,* Madonna enthroned, with saints and angelic musicians (1512); 201. *Titian,* Cardinal Ippolito de' Medici in Hungarian costume (1532); 191. *A. del Sarto,* Assumption; 190. *Sustermans,* Portrait of a Danish prince; 188. *Salvator Rosa,* Portrait of himself. On an easel, 184. *A. del Sarto,* Portrait. **185. *Giorgione* (?), 'The Concert', representing an Augustine monk who has struck a chord, another monk with a lute, and a youth in a hat and plume listening.

SALOON OF SATURN. Above the door, 179. *Sebastiano del Piombo,* Martyrdom of St. Agatha; **178. *Raphael,* Madonna del Granduca, a work of the master's Florentine period, and one of his most glorious creations (ca. 1506); *174. *Raphael,* Vision of Ezekiel: God the

Father, enthroned on the living creatures symbolical of three of the Evangelists, is adored by the angel of St. Matthew (not by the master's hand); *172. *A. del Sarto,* Conference of the Fathers of the Church regarding the Christian doctrine (the 'Disputa'), 1517; *Raphael,* *61. Angiolo Doni, and 59. Maddalena Strozzi-Doni, his wife (painted during the artist's Florentine period; ca. 1505); 171. *Raphael,* Tommaso Fedra Inghirami, humanist and papal secretary (a better replica in Boston); 165. *Raphael,* Madonna del Baldacchino (completed by another hand); 161. *Bonifazio I.,* Finding of Moses; *159. *Fra Bartolomeo,* Risen Christ among the four Evangelists (1516); 158. Copy after *Raphael,* Cardinal Bibiena. **151. *Raphael,* Madonna della Sedia, painted during the artist's Roman period; the finished beauty of the figures and the unspeakable tenderness of the maternal embrace are touching and impressive.

Saloon of Jupiter. *18. *Titian,* 'La Bella di Tiziano', painted about 1530, probably the Duchess Eleonora of Urbino (p. 141); **64. *Fra Bartolomeo,* Pietà; 133. *Salvator Rosa,* Battle; 131. *Tintoretto,* Vincenzo Zeno; 128. *Giov. Batt. Moroni,* Portrait; 125. *Fra Bartolomeo,* St. Mark; 124. *Andrea del Sarto,* Annunciation; 121. *Moroni,* Portrait of a man; 118. *A. del Sarto,* Portraits of the artist and his wife Lucrezia del Fede (injured); *245. *Raphael,* 'La Donna Velata', the artist's mistress ('Fornarina'), painted during his Roman period (ca. 1515); 109. *Paris Bordone,* Portrait; 110. *Lor. Lotto* (?), The Three Periods of Life.

Saloon of Mars. *92. *Titian,* Portrait known as 'the Young Englishman'; *85. *Rubens,* 'The Four Philosophers', Rubens with his brother and (r.) two unknown scholars (ca. 1612); 93. *Rubens,* St. Francis (a youthful work); *96. *Cristofano Allori,* Judith; 87, 88. *A. del Sarto,* History of Joseph; *86. *Rubens,* The Terrors of War, Mars going forth (1638); 94. *Raphael,* Holy Family, called Madonna dell' Impannata (studio-piece); 84. *Bonifazio I.,* Holy Family; *81. *A. del Sarto,* Holy Family; *235. *Rubens,* Holy Family; *82. *Van Dyck,* Cardinal Giulio Bentivoglio; 79. Old copy after *Raphael,* Pope Julius II. (comp. p. 138).

Saloon of Apollo. *67. *Titian,* Magdalen (1531); 63. *Murillo,* Madonna; 60. *Rembrandt,* Portrait of himself (about 1635); *58. *A. del Sarto,* Pietà (1524); 57. *Giulio Romano* (?), Copy of Raphael's Madonna della Lucertola in Madrid; *54. *Titian,* Pietro Aretino, the celebrated verse-writer and pamphleteer (1545); 50. *Guercino,* St. Peter raising Tabitha; **40. *Raphael,* Pope Leo X. and the cardinals Giulio de' Medici and Lodovico de' Rossi (1518); *150. *Corn. Janssens van Ceulen* (here ascribed to *Van Dyck*), Charles I. of England and his queen Henrietta of France.

Saloon of Venus. 20. *A. Dürer,* Adam, with the Eve (No. 1, see below), old copies of the originals (painted in 1507) in the Museo del Prado at Madrid; 140. *Florentine School* (not *Leonardo da*

Vinci), Portrait of a lady ('La Monaca'); *16. *Rembrandt*, Portrait of an old man (ca. 1658); 15. *Salvator Rosa*, Sea-piece; 13. *Matteo Rosselli*, Triumph of David; **14. *Rubens*, Hay-harvest near Malines; 11. *Franc. Bassano*, Martyrdom of St. Catharine; *9. *Rubens*, Ulysses on the island of the Phæacians; 4. *Salvator Rosa*, Harbour at sunrise; over the door, 3. *Tintoretto*, Cupid, Venus, and Vulcan; 1. *A. Dürer*, Eve, companion piece to No. 20. — We return hence to the Saloon of the Iliad, and thence enter the —

Saloon of the Education of Jupiter. Above the door, 256. *Fra Bartolomeo*, Holy Family (original in the Corsini Gallery at Rome); 270. *Guido Reni*, Cleopatra; 272. *A. del Sarto*, John the Baptist (1523; badly restored); *243. *Velazquez*, Equestrian portrait of Philip IV. of Spain, replica or old copy of the painting in the Prado Museum (1635); 246. *Boccaccio Boccaccino* (not *Garofalo*), Gipsy; 248. *Tintoretto*, Descent from the Cross; 255. *A. de Vries* (?), Portrait. — On the left is the pretty Sala della Stufa. — We pass through a corridor to the right, noticing (left) a tasteful bath-room, and reach the —

Saloon of Ulysses. 306. *Salvator Rosa*, Landscape; 307. *A. del Sarto*, Madonna with saints; 312. *Salv. Rosa*, Land and water; 311. *Dosso Dossi*, Duke Alphonso I. of Ferrara (copy of *Titian's* painting in Madrid); 320. *Ag. Carracci*, Landscape.

Saloon of Prometheus. In the centre a magnificent table of modern mosaic (1851). 371. *Lombard School* (15th cent.), Beatrice d'Este, wife of Lodovico il Moro; 341. *Pinturicchio*, Adoration of the Magi; *343. *Fra Filippo Lippi*, Madonna and Child; in the background SS. Joachim and Anna, and the Nativity of Mary; 355. *Luca Signorelli*, Holy Family and St. Catharine; 365. *Mariotto Albertinelli*, Holy Family; 377. *Fra Bartolomeo*, Ecce Homo; 384. *Piero Pollajuolo*, St. Sebastian.

The Galleria Poccetti, which we next enter, derives its name from the ceiling-paintings by *Bernardino Poccetti*. Paintings: 487. *Dosso Dossi*, Repose on the Flight into Egypt; 495. *Titian*, Portrait of Tommaso Mosti (1526). — Returning to the Prometheus Saloon, we next enter a Corridor in which are miniature portraits (16-18th cent.). — Saloon of Justice. 398. *Artemisia Gentileschi*, Judith; *409. *Sebastiano del Piombo*, Bust of a bearded man, in the artist's later Roman style; 408. *Sir Peter Lely*, Oliver Cromwell. — Saloon of Flora. In the centre, Venus, by *Canova*. 415. *Sustermans*, Grand-Duke Ferdinand II.; 416, 421. *Gaspard Poussin*, Landscapes; 423. *Titian* (?), Adoration of the Shepherds; 429. *J. van Ruysdael*, Landscape with waterfall; 436, 441. *G. Poussin*, Landscapes; above, *434. *Ang. Bronzino*, Portrait of an engineer; 440. *Corn. de Vos*, Portrait of a woman. — Saloon of the Children (*Sala de' Putti*). 449, 452. *Paul Bril*, Landscapes; 451, 455. *Rachel Ruysch*, Fruit and flowers; 470. *Salvator Rosa*, Landscape, with Diogenes.

On the groundfloor is the Silver Chamber (*Museo degli Argenti*; to the left in the first court; adm., see p. 133), containing the royal plate and interesting specimens of goldsmiths' work. In the cases to the left are several ornaments in the style of *Benvenuto Cellini*. By the window, bronze crucifix by *Giovanni da Bologna*.

The **Royal Apartments** are sumptuously furnished, but only those on the first floor are shown to the public. Adm., see p. 133. A staircase, built in 1852 by *Poccianti*, ascends to the right from the first court.

We pass through the ball-room and a dining-room into the King's private apartments, decorated in the classicist style (Madonna by *A. del Sarto*, in the bedroom), and the Queen's apartments, luxuriously furnished. — We now return and enter the State Apartments (Appartamento Ufficiale). Room I. *Botticelli*, *So-called Pallas, painted for Lorenzo the Magnificent: the genius of the House of Medici grasping a Centaur by the hair, perhaps an allegorical representation of some successfully frustrated conspiracy. *Botticelli*, Madonna in the bower of roses (studio-piece); Copy of *Leonardo da Vinci's* Madonna in the grotto. In the throne room are some magnificent Japanese vases. The ante-room (anticamera) contains some fine tapestry. In the banqueting-room and the gallery are a few ancient statues; pretty view of the palace-court and the amphitheatre (see below).

The ***Boboli Garden** (Pl. A-D, 7; adm., see p. 133; entrance from the E. corner of the Piazza Pitti, comp. p. 163), at the back of the palace, extends in terraces up the hill. The charming grounds, adorned with numerous vases and statues, were laid out in 1550 under Cosimo I. and attract crowds of pleasure-seekers on Sundays. In the grotto opposite the entrance are four unfinished statues of captives, modelled by *Michael Angelo* for the monument of Pope Julius II. (p. 226). Above the *Amphitheatre* (Pl. C, 7) and the *Basin of Neptune* (Pl. C, D, 7) is a statue of Abundance, by *Pietro Tacca;* on the island of the W. basin (*Vasca dell' Isolotto;* Pl. B, 7) stands a colossal Oceanus by *Giov. da Bologna.* Superb views of Florence, her churches and palaces, are enjoyed from the garden, especially from the *Casino Belvedere* (Pl. D, 7; fee 15-20 c.).

g. Environs of Florence.

The heights surrounding Florence afford many charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. The afternoon is the most favourable time for excursions, as the city and environs are often veiled in haze in the forenoon.

1. One of the finest promenades in Italy is the hill-road, constructed since 1868, called the ****Viale dei Colli.** It begins at the *Porta Romana* (Pl. A, 7; omnibus, see p. 132), which is also the starting-point of the road to Siena and Rome, between which and the hill-road is an avenue of evergreens leading to the former *Villa Poggio Imperiale.* The Viale dei Colli ascends the heights in windings under the name of *Viale Machiavelli* (Pl. A, B, 7, 8), and, beyond the large circular *Piazzale Galileo,* is continued as the *Viale Galileo* (side-path to the Torre al Gallo; see p. 168) along the slopes to San Miniato and the Piazzale Michelangelo (p. 167). Lastly, under the name of *Viale Michelangelo* (Pl. G, H, 8), it descends in a long curve to the Arno, where it terminates at the Ponte in Ferro, near the Barriera San Niccolò (Pl. H, 8). This

M. Morello
M. Morello
Faenza
Pratolino
Pistoja
Campi, Prato
Poggio a Cajano
Pisa
Signa, Porto di mezzo
Vincigliata
Settignano
Arezzo, Pontassieve
Bagno a Ripoli
Colonnata
Il Borgo
Quarto
Castello
SESTO Fiorentino
S. Lorenzo
S. Silvestro
Pian di S. Bartolo
Trespiano
Careggi
La Loggia
Il Pino
FIESOLE
Badia
S. Domenico
M. Ceceri
Peretola
Mugnone
Barco
Ippodromo
Arno
Fortezza da Basso
Campo di Marte
FIRENZE
S. Croce
S. Salvi
Ricorboli
Boboli
Bellosguardo
Pignone
Legnaja
Soffiano
Marignolle
Galluzzo
Certosa
Greve
Scandicci
Signano
S. Felice a Ema
S. Gaggio
Arcetri
Pian d'Ema
Gora
Giogoli
S. Cristofano
Pozzolatico
Tegolaja
Grassina
Paradiso
Coverciano
Geograph. Anstalt von
S. Casciano
Greve (Chianti)
1:35.000
Kilometri
Wagner & Debes, Leipzig

road, which is nearly $3^3/_4$ M. in length, is bordered with charming pleasure-grounds, containing bays, elms, sycamores, and hedges of roses, over which delightful views are obtained. — Part of the Viale dei Colli is traversed by the electric tramway No. 6 (p. 131). The Piazzale Michelangelo and San Miniato are, however, more speedily reached from the Porta S. Niccolò (Pl. G, 8), which is passed by the electric tramway No. 5.

Near San Miniato the road passes the **Piazzale Michelangelo** (340 ft.; Pl. F, G, 8), forming a kind of projecting terrace 5 min. from the Porta S. Niccolò. In the Piazzale (café-restaurant) rises a bronze copy of Michael Angelo's David (p. 150), the pedestal of which is surrounded by the four periods of the day (p. 148). Charming *View: to the N.E., on the hill, lies Fiesole; then the city with S. Croce, the Cathedral, S. Lorenzo, the Pal. Vecchio, S. Maria Novella, and the Lungarno; to the left are the villa-covered heights and the Fortezza del Belvedere.

A little above the Piazzale stands the secularized Franciscan monastery of San Salvatore or San Francesco al Monte (Pl. F, G, 8), with a church erected by *Cronaca* in 1475-1504. We ascend hence to the gateway of the old fortifications, and ring at the gate for admittance to the *Burial Ground* on the so-called *Monte alle Croci*, and to the church of San Miniato.

***San Miniato al Monte**, with its conspicuous light-coloured marble façade, dates mainly from the 11th century.

The niello pavement was executed in 1207. To the left of the entrance is the monument of *Giuseppe Giusti*, the satirist (d. 1850). — In the nave is a chapel constructed in 1448 by *Michelozzo*. The tasteful marble ornamentation of the nave dates from the 11th century. In the left aisle is the elegant Chapel of San Giacomo, constructed in 1461-67 by *Antonio Rossellino* and containing his masterpiece, the *Monument of Cardinal Jacopo of Portugal (d. 1459); the frescoes are by *Alessio Baldovinetti;* on the ceiling, four Virtues by *Luca della Robbia*. — The crypt rests on 28 columns of graceful form, some of them ancient. — The upper part of the apse is adorned with a mosaic of Christ, with the Madonna and San Miniato, executed in 1297 (?). The five windows under the arches are closed with translucent slabs of marble.

The terrace in front of the church and the S. wall of the cemetery command a splendid view of Florence and the environs.

The visit to San Miniato may well be combined with a stroll along the Viale dei Colli. From the Porta San Niccolò to the Piazzale Michelangelo, allowing sufficient time for inspecting San Salvatore al Monte and San Miniato (with perhaps an excursion to the Torre al Gallo), and thence to the Porta Romana (p. 166), is a walk of 3-4 hrs., or a drive of 2-3 hrs.

From the Viale Galileo a path ascends to the S.E. in less than $^1/_4$ hr. to the **Torre al Gallo** (625 ft.), which affords a splendid *Panorama, and contains reminiscences of Galileo ($^1/_2$ fr.). Not far to the S. is the *Villa del Galilei*, where the great astronomer (p. 127) spent his declining years (1631-42), and where he was visited by Milton,

2. From the Porta Romana the Roman road (p. 167) leads to the (3 M.) **Certosa di Val d'Ema,** an attractive excursion. Omnibus to the gate, see p. 132; thence by steam-tramway (No. 1; p. 131) and omnibus (every $^1/_2$ hr., 25 c.); carriage 6 fr. The monastery, which was founded in 1341, is beautifully situated and contains some interesting tombs of the early-Renaissance period (fee, $^1/_2$ fr.).

3. The ***Cascine,** or park of Florence, lies to the W., beginning at the Piazza degli Zuavi (Pl. A, B, 1, 2), and is about 2 M. in length, but of moderate breadth, being bounded by the Arno and the Mugnone. The name is derived from a farm to which it once belonged (cascina = dairy). In the season it is a fashionable rendezvous in the late afternoon, particularly for driving. About the middle of the Cascine is a large open space, the *Piazzale del Re* (where a military band plays on Sun. and festivals in summer), with the *Casino delle Cascine,* a frequented café-restaurant. — Electric tramway (No. 2), see p. 131. An omnibus (p. 132) also runs to the Porta al Prato (Pl. B, C, 1).

4. *Fiesole lies on the height about 3 M. to the N.E. of Florence. Electric tramway (No. 4; p. 131) viâ the Piazza dell' Annunziata (Pl. G, 3, 4; p. 151) and the Piazza Savonarola (Pl. I, 2) to the *Barriera della Querce;* thence viâ *San Gervasio* (shortly beyond which we obtain a pretty view to the right of the heights on the S. bank of the Arno) and *Le Lune* to *San Domenico di Fiesole* (485 ft.), the church of which contains a Madonna by Fra Angelico and a Baptism of Christ by Lor. di Credi. Hence to the Badia di Fiesole, see p. 169. — The road forks here. To the right is the New Road, traversed by the tramway, which first makes a wide bend to the E., affording a superb view on the right of the valley of the Arno and Florence, then curves sharply between numerous villas on the S. side of Fiesole and terminates in the Piazza del Duomo. To the left is the steep Old Road, which leads past the *Villa Medicea* (now *Villa Spence*), a favourite resort of Lorenzo the Magnificent, and joins the new road after about a mile.

Fiesole (970 ft.: **Albergo-Ristorante Aurora, Italia,* both in the Piazza del Duomo; *Ristorante Bellagio,* $^1/_2$ M. below Fiesole), Lat. *Faesulae,* is an ancient Etruscan town, the Cyclopean walls of which are still partly preserved. The town, now of no importance, contains 4951 inhab., who are engaged in straw-plaiting (for fans about $^1/_2$ fr., little baskets 1 fr.).

On the height we enter the spacious *Piazza Mino da Fiesole,* and perceive immediately opposite us the —

Cathedral, dating from the 11-13th cent., but now almost entirely remodelled. It contains a fine episcopal tomb (1466) and a relief (Adoration of the Child) by *Mino da Fiesole* (in the chapel to the right of the choir). — Behind the cathedral is a gateway

marked 'Ingresso agli Scavi' (50 c., admitting to Museum also; see below), passing through which we observe first the ruins of an *Ancient Theatre*, then some scanty remains of *Roman Thermae*. Farther down is a fragment of the *Ancient Etruscan Wall*.

Opposite the cathedral, on the W. side of the piazza, are the *Episcopal Palace* and the *Priests' Seminary*. — On the E. side of the piazza is the small *Palazzo Pretorio*, of the 13th cent.; on the groundfloor is the *Museo Fiesolano*, with a few antiquities (tickets, see above). — Adjacent to it is the old church of *Santa Maria Primerana*.

The site of the Roman Capitol of Fæsulæ is occupied by a *Franciscan Monastery* (1130 ft.; not accessible for ladies), to which the Via San Francesco, ascending abruptly to the W., opposite the cathedral, leads in a few minutes. Below the monastery, on the right, is the old church of *Sant' Alessandro*, with fifteen antique columns of cipollino. The platform in front of the church commands an excellent *View (especially towards evening) of the valley and the surrounding heights.

On the return-journey we may visit the **Badia di Fiesole,** reached in 5 min. from the church of San Domenico di Fiesole mentioned at p. 168 by the Via della Badia, which diverges thence to the W. The Badia is an old Benedictine monastery, re-erected by a follower of *Brunelleschi* in 1456-66, and famous as the residence of members of the 'Platonic Academy' in the time of Lorenzo the Magnificent. It is now a school. The marble embellishments on the façade of the church belonged to the original Romanesque building. The loggia in the monastery on the garden-side is extremely pretty, and affords a charming survey of Florence and the valley of the Mugnone.

5. The attractive Excursion to Vallombrosa is made with the aid of the rack-and-pinion railway from *Sant Ellĕro* (p. 179) to the Saltino (5 M.; return-fare from Florence to Saltino viâ Sant' Ellero 10 fr. 60, 9 fr. 25 c.). The line ascends in 1 hr. from the valley of the Arno to the W. slope of the Pratomagno chain, one of the parallel chains of the Central Apennines. At the terminus of *Saltino* (3130 ft.) are the *Grand Hôtel Vallombrosa* and the *Hôtel Croce di Savoia;* 1/2 M. farther on the *Grand Hôt. Castello di Acquabella*. The road ends (25 min. from Saltino) at the old monastery of **Vallombrosa** (3140 ft.; *Alb. della Foresta*), in a shaded and sequestered spot. Founded in 1015, it has been used since 1870 as a school of forestry.

The view from the platform of the (1/4 hr.) *Paradisino* (3960 ft.; dépendance of the Alb. della Foresta) embraces the Val d'Arno and Florence. The *Secchieta* (4755 ft.), the N. summit of the Pratomagno chain, 1 1/2-2 hrs. to the S.E. of the monastery, commands a still wider prospect.

24. From Pisa to Rome viâ the Maremme.

207 1/2 M. Railway in 6 1/4-10 hrs. (fares 38 fr. 65, 27 fr. 5, 17 fr. 40 c., express 42 fr. 50, 29 fr. 75 c.). During the tourist-season restaurant cars are attached to the 'lightning express' (dëj. 3 1/2, D. 4 1/2 fr.). 'Train de luxe' every Sat. at increased fares. — The Maremme Railway coincides with the ancient *Via Aurelia*. It runs inland as far as Cecina, where it approaches the coast, commanding fine views of the sea with its promontories and islands.

Pisa, see p. 124. — Shortly before reaching (9 1/2 M.) *Colle Salvetti* our line is joined by that from Leghorn (10 M.; see p. 123). —

13 M. *Fauglia;* 18 M. *Orciano;* 24 M. *Rosignano-Castellina;* 28 M. *Vada.* The train crosses the *Cecina,* the ancient *Caecina.* 32 M. *Cecina,* where a branch-line to *Volterra* diverges.

35½ M. *Bibbona-Casale.* The line now approaches the coast. The ancient Etruscan *Populonia* becomes visible on a foreland to the right; beyond it, the island of *Elba.* — 42½ M. *Castagneto;* 47½ M. *San Vincenzo.* — 54 M. *Campiglia Marittima,* on the height, with a ruined castle.

The district now begins to exhibit the distinguishing characteristics of the *Maremme,* consisting of forest and swamp, in summer poisoned by malaria, and sparsely cultivated. During the Etruscan period the Maremme possessed several considerable towns: *Populonia, Vetulonia, Rusellae, Cosa.*

64½ M. *Follonica* possesses smelting-foundries for the iron from Elba. Beautiful view towards the sea; to the right the promontory of Piombino and Elba, to the left the promontory of Castiglione with a lighthouse, and the small island of *Troiaccia.* — The train again quits the coast and skirts the *Promontory of Castiglione.*

74 M. *Gavorrano.* — At (79 M.) *Giuncarico* we see, on a hill to the right, *Colonna* (1130 ft.), which has resumed its ancient name of *Vetulonia* (the ancient Etruscan *Vetluna*). In the distance, the small harbour of *Castiglione della Pescaia.* — 85½ M. *Montepescali,* junction of a branch-line to Siena (p. 172).

90½ M. **Grosseto** (*Rail. Restaurant,* good), the capital of the Maremme, with 5856 inhabitants.

Beyond Grosseto the *Ombrone* is crossed. 95½ M. *Alberese.* The line skirts the wooded Monti dell' Uccellina and reaches —

105½ M. *Talamone,* a village at the S. end of the promontory. Here, in B.C. 225, the Roman legions defeated the Gauls. The Monte Argentario rises in the foreground. — 109 M. *Albegna.*

113½ M. **Orbetello** (**Rail. Restaurant*). The town lies 2 M. to the W. amid lagoons, at the extremity of a promontory, near the foot of *Monte Argentario* (2085 ft.), which rises immediately from the sea and is connected with the mainland by two narrow tongues of land.

The train soon enters the former Papal territory. 121 M. *Capalbio;* 125½ M. *Chiarone;* 135 M. *Montalto.* The country becomes more hilly.

144½ M. **Corneto.** The numerous towers of the antiquated town are seen on a hill (350 ft.), 2 M. from the station. Founded in the early middle ages near the town of *Tarquinii,* whence it derives its official name of *Corneto Tarquinia,* it possesses among other interesting features a remarkable ancient Etruscan necropolis.

Farther on appear the insignificant *Porto Clementino* and (inland) the mountains of *Tolfa.*

157 M. **Civita Vecchia** (*Rail. Restaurant,* good), the seaport of Rome, with 11,941 inhab., the ancient *Centumcellae,* whose harbour

Trajan constructed. In 828 the town was destroyed by the Saracens, but in 854 the fugitive inhabitants returned once more to the 'ancient city'. The fortifications were erected in the 16th and 17th centuries.

The line traverses a dreary tract of country. Best views on the right till Rome is approached, and then on the left. — 163 M. *Santa Marinella*, with a 16th cent. castle, on the side of the ancient *Punicum*. — 168½ M. *Santa Severa*, a picturesque baronial castle. Here stood in ancient times *Pyrgi*, the harbour of the once powerful Etrusean city of *Caere*, now *Cerveteri*. — 171 M. *Furbara*. — 177 M. *Palo*, the *Alesium* of antiquity, with a château and villa of the Odescalchi. A branch-line runs hence to the seaside-resort of *Ladispoli*, founded by Prince Odescalchi. — 181 M. *Palidóro*. — 186 M. *Maccarese*, the ancient *Fregenae*. — The train then skirts the *Stagno di Maccarese*. — 193 M. *Ponte Galéra*, with a branch-line to *Porto* and *Fiumicino*.

Before reaching (198 M.) *Magliana* we catch sight of the *Tiber* on the right, and presently follow its course. — The *Roman Campagna* becomes more plainly visible; in the background to the right are the Alban Mts., to the left of these the Sabine Mts., in the foreground San Paolo fuori le Mura. — For the remainder of the journey comp. the map at p. 306. — 202 M. *Roma San Paolo* (change carriages for *Trastevere*, comp. p. 190). The train crosses the Tiber and skirts the S.E. walls of Rome.

207½ M. **Rome**, see p. 194.

25. From Florence to Siena and Chiusi viâ Empoli.

114½ M. Railway to (59½ M.) *Siena* in 3-3¼ hrs. (fares 11 fr. 5, 7 fr. 75, 5 fr. 95 c.); from Siena to (55 M.) *Chiusi* in 2¾-4½ hrs. (10 fr. 25, 7 fr. 15, 4 fr. 60 c.). — No express trains.

From *Florence* to (19 M.) *Empoli*, see p. 129. Passengers to Siena often have to change carriages here.

The railway ascends the right side of the fertile *Val d' Elsa*. On an eminence to the right is San Miniato al Tedesco (p. 129), with a mediæval tower. — 22½ M. *Ponte a Elsa;* 26 M. *Granaiolo*. — 30 M. *Castel Fiorentino;* the town lies above, to the right. — 35 M. *Certaldo*, on a hill to the left, the home of *Giovanni Boccaccio*, who died here in 1375. — Farther on appears the interesting little town of *San Gimignano*, on a hill to the right.

43 M. *Poggibonsi*, on the right, commanded by an old fortress and a monastery. Branch-line to *Colle*.

The line ascends more rapidly. On the right is *Staggia*, with a mediæval castle. Near (50 M.) *Castellina in Chianti*, also on the right, is the ancient château of *Monteriggioni*. We traverse a long tunnel. — 59½ M. *Siena*.

Siena. — **Hotels.** *Grand Hôtel Continental (Pl. b; C, 4), Via Cavour 15, opposite the post-office, R. from 2½, L. & A. 1, B. 1½, déj. 3½, D. 5 fr. (incl. wine), omn. 1 fr.; *Grand Hôtel Royal de Sienne (Pl. a; C, 3), Via Cavour 39, with its back to the Lizza (p. 178), R. from 3, L. & A. 1, B. 1½, déj. 4, D. 5½ (incl. wine), omn. without luggage 1 fr.; Aquila Nera (Pl. c; C, 5), Via Cavour 3, in the Italian style, with restaurant, R. 3-5, B. 1¼, déj. 2½, D. 3½ (incl. wine), omn. ¾-1 fr., very fair. — The following are good second-class houses, with trattorie: La Scala (Pl. d; C, 5), Piazza San Giovanni, R. 2 fr.; La Toscana, Via del Re 4, R. 1½-2 fr.; La Patria, Via dei Termini 4, R. 1½ fr.; Tre Mori, Via Garibaldi and Piazza Cairoli (Pl. C, 3), near the station, plain, R. 1-2 fr.

Restaurants: *Ristorante Centrale*, Via Umberto Primo, next the Caffè Greco; *Trattoria del Sasso* (with bedrooms), Via Cavour, near the post-office.

Cafés. *Caffè Greco*, Via Umberto Primo, opposite the Casino de' Nobili (p. 173). — Confectioner: *Pasticceria Mosca*, in the Hôtel Aquila Nera (see above). — *Beer* at *Bader's*, on the Lizza (p. 178).

Cab-Tariff:	By Day		At Night	
	one-horse	two-horse	one-horse	two-horse
In the town: to or from the station	1 fr. —	1 fr. 50	1 fr. 30	1 fr. 80
— first half-hour	— 80	1 —	1 —	1 30
— each additional ½ hr.	— 50	— 60	— 60	— 70
Beyond the town: first half-hour	1 20	1 50	—	—
— each additional ½ hr.	— 70	— 80	—	—

Trunk 30 c.; small bag 20 c.

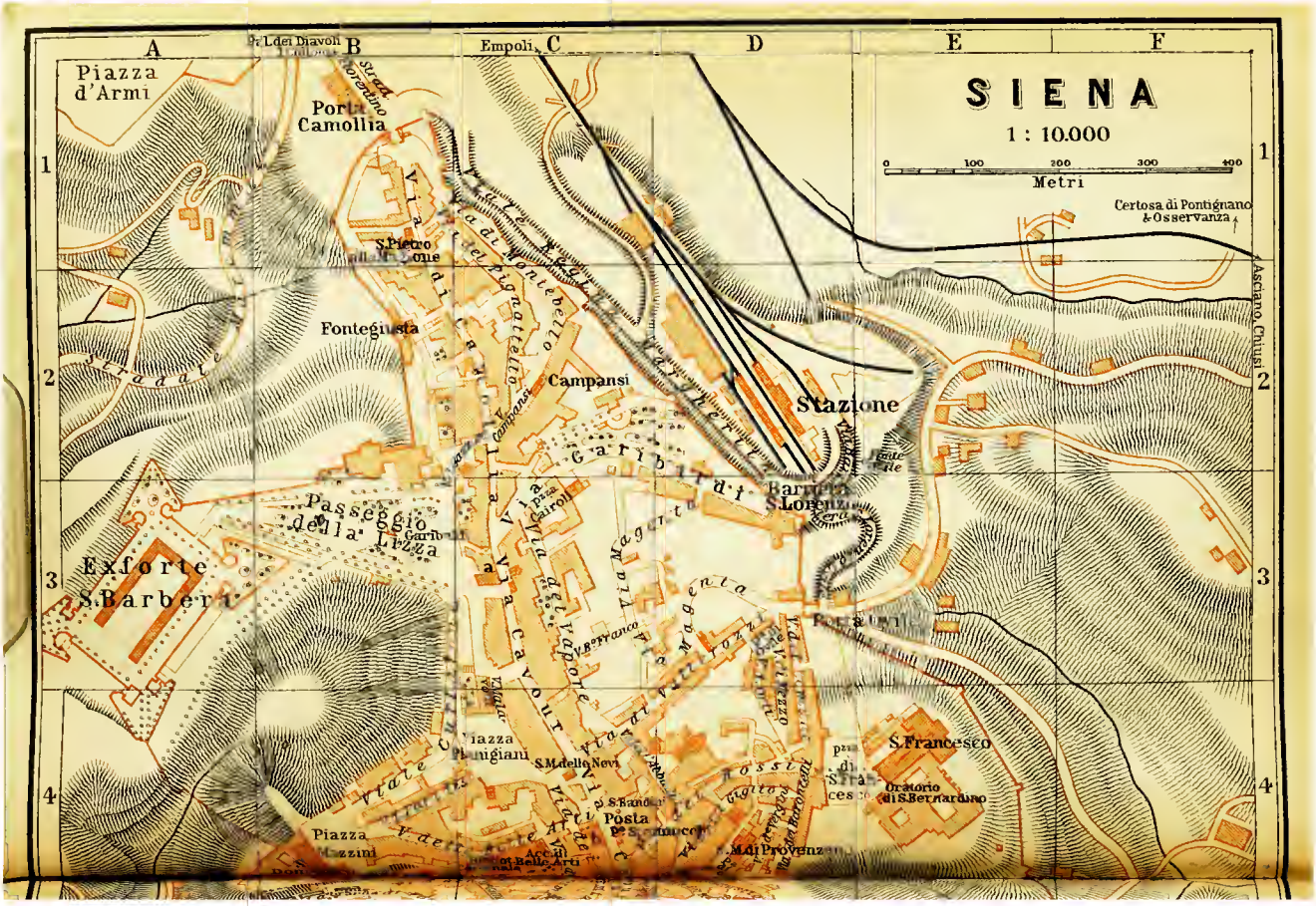
Post and Telegraph Office, Via Cavour 16, in the Palazzo Spannocchi (Pl. C, 4; see p. 173).

Photographs, at *Lombardi's*, Via Umberto Primo 8. — Wood Carvings: *Cambi*, Via Umberto Primo 35; *Corsini*, Via del Capitano 5, etc.

Principal Attractions (1½ day). 1st Day. Morning: *Via Cavour* (p. 173) and *Piazza Vittorio Emanuele* with the *Palazzo Pubblico* (p. 173); *San Giovanni* (p. 174); *Opera del Duomo* (p. 175). Afternoon: *Cathedral* (p. 174); *Palazzo Buonsignori* (p. 176). — 2nd Day: *Pal. Piccolomini* (p. 176); *Oratorio San Bernardino* (p. 176); *Accademia di Belle Arti* (p. 177); *San Domenico* (p. 177).

Siena (1046 ft.), the capital of the province of that name, with 25,567 inhab., the residence of an archbishop, and the seat of a university which was in high repute as early as the 14th cent., though it now possesses faculties of law and medicine only, is picturesquely situated on three connected hills (the clayey soil of which is called 'Terra di Siena'). Next to Rome, Florence, and Venice, Siena is the most important town in Italy for the study of the art of the 13-16th centuries.

Siena, the ancient *Colonia Julia Saenensis* founded by Augustus, rose to importance in the 12th cent., and headed the Ghibelline cause in opposition to Florence, which was identified with the Guelph party. In the 14th and 15th cent. it rivalled Florence both in wealth and in love of art. At a later date the chief power in Siena was usurped by tyrants, such as *Pandolfo Petrucci*, surnamed *Il Magnifico* (ca. 1487), who, however, was friendly to the arts, and was described by Machiavelli as a pattern of a despot. In 1555 Duke Cosimo I. of Tuscany took possession of the city. — Sienese Art attained its zenith in the middle ages. Splendid monuments of Gothic architecture exist in the *Cathedral* and in the numerous palaces. *Jacopo della Quercia* (1374-1438), one of the earliest Renaissance sculptors, was a native of Siena. The school of painting founded in the 13th cent.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Porta Camollia
Fontegiusta
Campansi
Stazione
Passeggio della Lizza
Exforte S.Barberà
S.Pietro
S.Francesco
Oratorio di S.Bernardino
Piazza Mazzini
Piazza Manetti
Piazza Rossi
Viale Cavour
Viale Curtatone
Viale Vittorio Emanuele
Viale Garibaldi
Viale Mazzini
Viale Trento
Viale Trieste
Viale Vittorio Veneto
Viale Sclavo
Viale Sanzio
Viale Tozzi
Viale Roma
Viale Cadorna
Viale Montebello
Viale Campansi
Viale Lavarone
Viale Pecci
Viale Bracci
Viale Rosselli
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Via Bracci
Via Rosselli
Via Toselli
Via Pianigiani
S.M.della Neve
S.Bandi
Posta
Arco di Bello Arti
M.di Provenz
Certosa di Pontignano
& Osservanza
Asciano, Chiusi
Empoli

Porta Fontebranda
Fonte branda
S.Vigilio
Università
Teatro dei Rozzi
Casino de Nobili
Piazza del Campo
Pal. Piccolomini
Loggia del Papa
Duomo
Palo Arcivescovo
Pal. del Magnifico
S.Sebastiano
Opera del Duomo
Pal. Pubblico
S.Martino
S.Maria della Scala
Palo Reale
Pal Saracini
Pal.Nerucci
Grottanelli
Orto Botanico
Pal Chigi
S.Giorgio
S.Spirito
Mercato
S.Salvadore
S.Chiara
Gaetano
Porta Laterina
Via Paolo Mascagni
S.Pietro alle Scale
S.Giuseppe
S.Girolamo
S.Maria del Carmine
S.Agostino
S.Mustiola
R.Collegio Tolomei
Servi di Maria o S S.Concezione
Ospizio degli Orfani
Porta S.Marco
Porta Romana
Porta Tufi
Cimitero della Misericordia
Mad. d.Angeli
Porta Pispini 100 Metri
Abbazia di S.Eugenio
Geograph. Anstalt von
Wagner & Debes, Leipzig

by *Duccio di Buoninsegna* flourished until the 16th century. The most brilliant period of the Renaissance was marked by the residence here of the Lombard *Giovanni Antonio Bazzi*, surnamed *Il Sodoma* (ca. 1477-1549).

The Via Garibaldi (Pl. D, C, 2, 3), which ascends in curves from the station (Pl. D, 2), ends not far from the Lizza (p. 178) in the long Via Cavour (Pl. C, 3-5), the handsomest and busiest street in Siena.

About halfway along the latter, on the right, is the little church of *Santa Maria delle Nevi* (Pl. C, 4), with a charming early-Renaissance façade. Farther on, to the left, opposite the Via delle Belle Arti (p. 177), on the N. side of the piazza of the same name, is the pinnacled *Palazzo Salimbeni* (Gothic). The **Palazzo Spannocchi** (Pl. C, 4), adjoining it on the S., a fine early-Renaissance structure, was begun by *Giuliano da Majano* of Florence in 1473; it is now the post and telegraph office. — Beyond, in the small Piazza Tolomei, stands the early-Gothic *Pal. Tolomei* (Pl. C, 5), built in 1205.

Between the Via Umberto Primo, the continuation of the Via Cavour, and the Piazza Vittorio Emanuele is the *Casino de' Nobili* (Pl. C, 5), erected in 1417-38 as a tribunal of commerce.

The picturesque *Piazza Vittorio Emanuele (Pl. C, 5; formerly *Piazza del Campo*) occupies the centre of the town, where the three hills converge. It is bounded on the N. by the pinnacled *Pal. Sansedoni* (13-14th cent.). On the chord of the semicircle which the piazza forms rises the —

***Palazzo Pubblico** (Pl. C, D, 6), a huge Gothic structure of travertine and brick, built in 1289-1305. The slender *Torre del Mángia* (335 ft.) towers beside it (splendid view from the top; fee $^1/_2$ fr.). At the foot of the tower is the *Cappella di Piazza*, in the form of a loggia, which was begun after the great plague of 1348; it contains frescoes by *Sodoma* (damaged). The she-wolf on the column (the cognizance of the city) dates from 1429.

The *Interior (custodian $^1/_2$-1 fr.; best time 10-2) is embellished with numerous frescoes of the Sienese school. Specially noteworthy are those in the Sala del Mappamondo, on the first floor: Madonna under a canopy, opposite, Equestrian portrait of Guidoriccio, both by *Simone Martini* (1315 and 1328); below the latter, a Madonna by *Guido da Siena;* Sant' Ansano, San Vittore, and San Bernardo Tolomei, by *Sodoma*. — A beautiful Gothic iron railing (1445), beside which, to the right, is a holy-water basin by *Giov. di Turino*, separates the vestibule from the Council Chapel, which contains some fine stalls carved by *Dom. di Niccolò* (1415-29), and frescoes by *Taddeo di Bartolo* (Death and Assumption of the Virgin) and *Sodoma* (Holy Family). — Of the other rooms the most interesting is the Sala della Pace, to the right of the Sala del Consiglio, which is adorned with three celebrated frescoes by *Ambrogio Lorenzetti* (1337-43), representing the ideal of a state under the guidance of wisdom, justice, and other virtues, and the consequences of good and bad government, the whole carried out in a realistic manner. Their preservation is imperfect, but the spectator will not fail to admire the heads of Peace, Justice, and Concord and the portraits of the magistrates in the first of the series. — The Sala Vittorio Emanuele was decorated in 1886-87 with frescoes illustrating recent events in Italian history, by *Aldi*, *Cassioli*, and *Maccari*.

Opposite the Pal. Pubblico is the marble **Fonte Gaia**, by

Jacopo della Quercia (1409-19), restored in 1868. The original sculptures are now in the Opera del Duomo (p. 175).

The Via dei Pellegrini, running to the right from the Via Umberto Primo (p. 173), just beyond the Via Fontebranda (p. 177), ascends to the small Piazza San Giovanni, in the left angle of which rises the Palazzo del Magnifico (Pl. C, 5), built by *Giac. Cozzarelli* in 1508 for Pandolfo Petrucci (p. 172).

Straight in front we perceive the choir of the high-lying cathedral, under which is the old baptistery, forming a kind of crypt, now the parish-church of **San Giovanni** (Pl. C, 5). It dates from 1317 and has an unfinished Gothic *Façade of 1382.

The marble *Font was executed in 1417-30 from designs by *Jacopo della Quercia*, who also carved the statuette of John the Baptist, the marble reliefs of the prophets, and one of the six beautiful bronze-gilt reliefs from the history of John the Baptist (Zacharias led out of the Temple; 1419, cast in 1430). The others are by *Lorenzo Ghiberti* (Baptism of Christ and John the Baptist brought before Herod, 1427), *Donatello* (Head of John the Baptist brought before Herod and his guests, 1425), and *Turino di Sano* and his son *Giovanni di Turino*. The last also executed the figures of Charity, Justice, and Prudence; those of Faith and Hope are by *Donatello* (1427).

From the Piazza San Giovanni we may either follow the street to the right, past the *Palazzo Arcivescovile* (Pl. B, 5), or we may ascend the steps to the left to the Piazza del Duomo.

The **Cathedral (Pl. B, 5, 6), occupying the highest ground in the town, is said to stand on the site of a temple of Minerva. The present building was begun early in the 13th cent.; the dome was completed in 1264, and about 1317 the choir was prolonged to the E. over the church of San Giovanni (see above). It was resolved in 1339 to erect a huge nave, of which the present cathedral was to form the transept only. Parts of this building, designed in a beautiful style, still exist in ruins on the S. side of the cathedral. After the plague of 1348 this ambitious plan was abandoned, and the original structure was then completed (length 97 yds., width $26^1/_2$ yds., length of transept 55 yds.) The *Façade, constructed in 1284-1380 from a design by *Giovanni Pisano* (?), has three gables, and is composed of red, black, and white marble, richly decorated with sculptures; the Venetian mosaics were added in 1878. On each side of the steps is a column bearing the she-wolf of Siena (p. 173). The campanile, of the late 14th cent., consists of six stories.

***Interior.** The horizontal bands of colour, the cornice with the terracotta busts of popes (about 1400), and the pillars with the half-columns may at first produce an unfavourable impression, but this is speedily effaced by the beauty of the marble ornamentation. — Over the entrance is a graceful tribune of 1483. The fine basins for holy water are of 1462-63.

The marble *Pavement is quite unique, being covered with 'Graffito' representations from designs by eminent artists. It is, however, generally covered by a wooden floor, which is removed for a few weeks after Aug. 15th (Feast of the Assumption). Most of the original works are now in the Opera del Duomo (p. 175), being replaced by copies in the cathedral.

LEFT AISLE. 4th Altar (of the Piccolomini), with statues of SS. Peter, Pius, Gregory, James, and Francis, by *Michael Angelo* (about 1501-5).—To the left of the entrance to the Libreria (see below) is the coat-of-arms of Bandino Bandini, with the Risen Christ and angels, attributed to *Michael Angelo* (?). — The *PULPIT, octagonal in form and constructed of white marble, with admirable reliefs from the New Testament, is by *Niccolò Pisano*, his son *Giovanni*, and his pupils (1266-68). The flight of steps was added in 1543.

The LEFT TRANSEPT contains the CAPPELLA SAN GIOVANNI, with a fine portal by *Lor. di Mariano*, statues of John the Baptist by *Donatello* (1457) and St. Catharine by *Neroccio di Bartolomeo* (1487), and five small frescoes by *Pinturicchio* (1504). — The chapel to the left of the choir has a bronze relief in the pavement by *Donatello* (1426). — The CHOIR contains a high-altar executed from a model by *Baldassare Peruzzi* (1532); behind it, richly carved choir-stalls, reading-desk, etc., by *Bartolo Neroni*, surnamed *Il Riccio* (1567), and inlaid work (intarsia) by *Fra Giovanni da Verona* (1503). The fine bronze canopy is by *Vecchietta* (1472); the angels holding candelabra are of 1489, the front row of stalls and the rood-loft of 1520. — To the left of the high-altar, above the entrance to the sacristy, is an organ-loft by the two *Barili*. — In the RIGHT TRANSEPT is the gorgeous CAPPELLA DEL VOTO, built in 1661, containing statues of St. Jerome and Mary Magdalen by *Bernini*. — Six statues in the transepts commemorate Popes Alexander III., Pius II., Pius III., Marcellus II., Paul V., and Alexander VII., some of whom were natives of Siena.

In the left aisle, as already mentioned, is the entrance to the celebrated **Library of the Cathedral** (*Libreria;* fee 25-50 c.), one of the most beautiful and best-preserved creations of the early Renaissance, erected in 1495 by order of Cardinal Francesco Piccolomini, afterwards Pope Pius III. On the exterior of the entrance-wall are some fine marble sculptures by *Lor. di Mariano* (1497); over the door is a fresco (Coronation of Pius III. in 1503) by *Pinturicchio*. The interior, with its handsome tiled floor, its mural paintings, and frescoed vaulting, executed by *Pinturicchio* and his pupils in 1505-7, is a marvel of harmonious decoration. The ten frescoes on the walls represent scenes from the life of *Æneas Sylvius Piccolomini*, afterwards *Pope Pius II.:* (1) Departure of Æneas Sylvius for the Council of Basle; (2) Æneas Sylvius in presence of King James I. of Scotland, to whom he had been sent by the Council; (3) His coronation as a poet by Emperor Frederick III. at Frankfort in 1445; (4) Æneas Sylvius doing homage to Pope Eugene IV. in the name of the Emperor; (5) Betrothal of Emperor Frederick III. to Eleonora of Portugal at Siena by Æneas Sylvius; (6) Æneas Sylvius created a cardinal by Pope Calixtus III.; (7) Æneas Sylvius elected Pope Pius II.; (8) Pius II. at the diet of princes in Mantua; (9) Canonisation of Catharine of Siena; (10) Death of Pius II. at Ancona, while preaching a crusade against the Turks. The dainty grotesques in the spandrels of the vaulting near the entrance are admirably preserved. — The missals, embellished with beautiful miniatures, and the *Group of the Graces*, from which Raphael is said to have made his first studies from the antique, also deserve attention.

Opposite the S. side of the cathedral is the **Opera del Duomo** (Pl. C, 6), now the *Cathedral Museum*.

In the entrance-passage is the custodian's bell (½ fr.; best time 10-4).

The GROUND FLOOR contains *Sculptures from the Fonte Gaia (p. 173) by *Jacopo della Quercia* (much damaged), Graffiti from the Cathedral Pavement (comp. p. 174), etc. — On the SECOND FLOOR are architectural designs; handsome embroideries; croziers; early Sienese paintings: *Duccio di Buoninsegna*, the Triumphant Madonna with the Child and saints, the once highly revered 'Majestas', which was placed over the high-altar in 1310, and the Life of Christ, in 26 sections, which originally formed the back of the Majestas. Also four saints by *Ambr. Lorenzetti;* a Nativity of the Virgin by *Pietro Lorenzetti* (1342), etc.

Adjoining the Opera is the *Palazzo Reale* (Pl. B, 6), erected in the 16th cent., now the prefettura. — Opposite the façade of the cathedral are the church and hospital of *Santa Maria della Scala* (Pl. B, 6), of the 13th century.

The Via del Capitano, skirting the Palazzo Reale, leads past the Gothic *Pal. Grottanelli* (Pl. B, 6; formerly *Pal. Pecci*) to the small Piazza Postierla, in which is a column (1467) bearing the she-wolf of Siena. The Via Umberto Primo (p. 173) leads out of the piazza to the left, past the *Palazzo Nerucci* (Pl. C, 6; now the Banca d'Italia), built in 1463 by *Bern. Rossellino* for Catherine, the sister of Pius II., the *Pal. Saracini*, and the *Pal. Marsili*.

The Via del Capitano now becomes the Via San Pietro, in which stands the ***Palazzo Buonsignori** (Pl. C, 6), a Gothic brick structure of the 14th century. Passing through the gateway at the end of the street, we enter the Piazza Giordano Bruno (Pl. C, 7), which contains the church of *Sant' Agostino*, with pictures by Perugino, Sodoma, Lippo Memmi (?), and other masters. Entrance by the *Liceo* adjoining it on the left.

Following the Via delle Cerchia, which runs hence to the W., and then the Via Baldassare Peruzzi, we pass (left) *Santa Maria del Carmine* (Pl. A, 7), a handsome brick church by Baldassare Peruzzi, with a campanile and cloisters, and (right) the *Palazzo Pollini*, also ascribed to Peruzzi. — Farther on the Via del Fosso di Sant' Ansano leads to the early-Renaissance church of *San Sebastiano* (Pl. B, 6), which, though unfinished externally, possesses a very attractive interior. We may now either return to the Piazza del Duomo by the steps on the right, or proceed straight on and then turn to the left for the Fontebranda (p. 177).

The Via Rinaldini, which begins at the E. angle of the Piazza Vittorio Emanuele (p. 173), brings us in a few paces to the **Palazzo Piccolomini** (Pl. D, 5; now *Pal. del Governo*), erected after 1469 (probably from the designs of *Bern. Rossellino*) for Nanni Piccolomini, father of Pius III. (p. 175), and now occupied by the municipal archives. The main façade, with embellishments in wrought iron, is on the Via Ricasoli. — The neighbouring Piazza Piccolomini contains the elegant *Loggia del Papa* (Pl. D, 5), built by Pius II. (p. 175) as a family residence (1460-63).

Opposite the Pal. Piccolomini stands the University (Pl. D, 5), which has recently been rebuilt. In the court is a war-monument, and in the corridor to the right is the tomb of the jurist Niccolò Arringhieri (1374). — Proceeding in a N. direction through narrow streets we pass the church of San Francesco (Pl. E, 4), restored in 1885-92, and reach the —

Oratorio di San Bernardino (Pl. E, 4), which is divided into an upper and a lower chapel. The upper oratory contains beautiful

*Frescoes by *Sodoma* (Presentation in the Temple, Visitation, Assumption and Coronation of the Virgin, SS. Anthony, Bernardin, Louis, and Francis; 1518-32), and noteworthy ceiling-decorations of the early-Renaissance period (best light in the afternoon; 'custode' at No. 6, adjoining; fee 30-50 c.).

We return through the Via dei Rossi to the Via Cavour, to the W. of which is the Via delle Belli Arte (Pl. C, B, 4), leading to San Domenico (see below). On the left side of this street is the —

Accademia di Belle Arti (Pl. C, 4; open on week-days, 9-3; adm. 1 fr.; catalogue 1 fr.; visitors ring), containing a fine collection of paintings, especially of the older *Sienese School*, also several by *Sodoma*, and (in Room XI) a few early-German works. The pictures are arranged chronologically and bear the names of the artists. — Adjacent is the *Biblioteca Comunale* (Pl. C, 4).

Beyond the Biblioteca to the left is the Costa Sant' Antonio, the first turning to the right in which leads straight to the upper entrance of the **House of St. Catharine** (Pl. B, 4): 'Sponsae Christi Katherine domus'. Visitors ring at the door on the left ($^1/_2$ fr.). St. Catharine of Siena (1347-80), the daughter of a dyer named Benincasa, acquired celebrity through her visions and prevailed upon Gregory XI. (in 1377) to restore the papal throne from Avignon to Rome. The best-known vision is that of her betrothal to the Infant Christ, a favourite theme with painters.

The rooms in the building have been converted into small Oratories, which belong to the *Confraternità di Santa Caterina*. Above the altar in one of the Upper Oratories, once a kitchen, is a portrait of the saint, by *Fungai;* attention should also be paid to the beautiful ceiling and the pilasters of the 15th cent. (the pavement of glazed tiles is now covered). — The pretty little court is attributed to *Bald. Peruzzi*. — The Oratorio del Crocifisso contains the wonder-working Crucifixion, from which St. Catharine, according to the legend, received the stigmata. — Below is the Church (key kept by another custodian), containing four paintings (scenes from the life of the saint) by *Girol. del Pacchia* and *Ventura Salimbeni*. Over the altar, fine statue of St. Catharine by *Neroccio;* above, Angel by *Sodoma*.

On leaving the church we come to the Via Benincasa (formerly dei Tintori; Pl. B, C, 5), which is still inhabited, as in ancient days, by dyers and fullers. Not far off is the celebrated fountain of **Fontebranda** (Pl. B, 5), picturesquely situated at the base of the hill of San Domenico; it is mentioned as early as 1081, and was covered with a colonnade of three arches in 1242. — The Via di Fontebranda ascends to the Via Umberto Primo (p. 173) on the S.E.

The Via delle Belle Arti (see above) debouches in the Piazza Mazzini (Pl. B, 4), near the church of **San Domenico** (Pl. B, 4, 5), a lofty brick edifice in the Gothic style (1293-1391), the massive substructures of which rest on the slope of the hill.

Beyond the third altar (shut off by a railing) is the Chapel of St. Catharine, in which the head of the saint is preserved in a shrine dating from 1466. The chapel is adorned with admirable *Frescoes by *Sodoma*

of the twelve confederate cities of Etruria, but its population is now only 3579. Among points of interest are the extensive town-walls of the Etruscan period, the museum of Etruscan antiquities, and paintings by *Luca Signorelli* (b. at Cortona after 1450; d. 1523), to be seen in the *Cathedral* and in the churches of *San Domenico* and *San Niccolò*, and by *Fra Angelico*, in the *Baptistery*.

76 M. **Terontola**, the junction of the lines to Chiusi, Orte, and Rome, and to Perugia and Foligno. Passengers in the latter direction change carriages here.

The railway to Perugia traverses the defile situated between the **Lago Trasimeno** and the northern heights in which Hannibal annihilated, in B. C. 217, the army of the intrepid but reckless consul C. Flaminius. — We pass through a tunnel. — 81 M. *Tuoro*. — 83 M. *Passignano*. — Two tunnels. — 89 M. *Magione*. — 97 M. *Ellera*. — 103 M. *Perugia*.

Perugia. — **Arrival.** Electric Tramway to the town, 30 c.; handbag 10 c., trunk 30 c. Cabs may also be had. From the first bend of the road to the left a shorter footpath ascends to the town in 20 minutes.

Hotels. *Palace Hotel (Pl. p; C, 5), Piazza Vittorio Emanuele, R. 4-6, B. 1½, déj. 3, D. 5, omn. 1½ fr.; Grand Hôtel Brufani (Pl. a; C, 5), well situated, R. 3-5, L. ½, A. 1, B. 1½, déj. 3, D. 5, omn. 1 fr. — Second class: Grande Bretagne (Pl. b; C, 4), formerly *Poste*, Corso Vanucci 21, R. from 3½ fr., with frequented trattoria. — Belle Arti (Pl. c; C, 5), Via Luigi Bonazzi 21, R. 1½-2¼ fr., plain but good.

Restaurants. *Hôt. de la Grande Bretagne* (see above); *Progresso*, Via Mazzini 10 (Pl. C, 4). — *Beer* at Via Baglioni 39 a (Pl. C, 5).

Cafés. *Baduel*, *Trasimeno*, both in the Corso Vanucci.

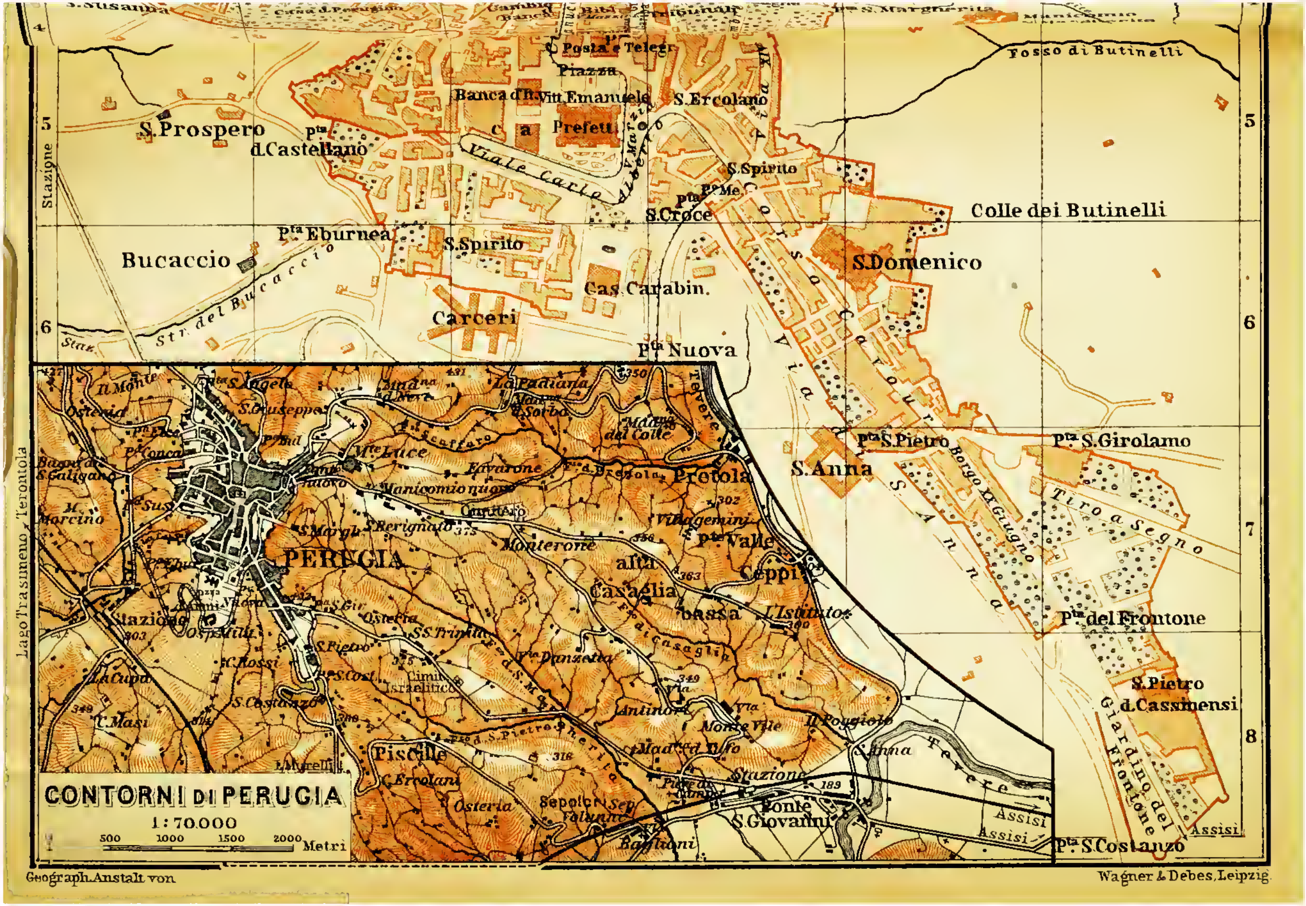
Post & Telegraph Office (Pl. C, 5), in the Palace Hotel (see p. 181).

Perugia (1615 ft.), the capital of the province of Umbria, with 20,132 inhab., the seat of a small university founded in 1320, lies on a group of hills about 985 ft. above the valley of the Tiber. Numerous buildings of the 14-15th cent., the paintings of the Umbrian school, and the fine views of the peculiar scenery, make Perugia one of the most interesting places in Italy.

Perusia was one of the twelve Etruscan confederate cities. After it had been destroyed in the war between Octavianus and Antony (B. C. 40) it became a Roman colony, *Augusta Perusia* (comp. p. 182). In the 14th cent. it was the most powerful town in Umbria, but in 1370, rent by conflicting interests, was compelled to surrender to the pope. The struggle against the papal supremacy, however, was continued under various leaders, among them *Braccio Fortebraccio* of Montone, who seized the chief power in 1416, and later *Giovanni Paolo Baglioni*, and was maintained throughout the 15th century. — In the history of Painting Perugia is celebrated as the principal seat of the Umbrian School, whose greatest masters, *Pietro Vanucci*, surnamed *Perugino* (1446-1524), and *Bernardino Betti*, surnamed *Pinturicchio* (1454-1513), lived here. *Raphael* (see p. 182) worked in the former's studio in his youth (till 1504). Among the younger contemporaries of Perugino *Giovanni di Pietro*, or *Lo Spagna*, as he was called from his native country, deserves special mention.

At the entrance to the upper part of the town, on the site of

PERUGIA
1:10.000
0 100 200 300 400 500
Metri
Pta S. Angelo 100 metri
Corso Garibaldi
Filanda
Faina
Via dell' Elce
Pta Elce
Università
V. dei Fagiani
V. Ariod. Fabretti
S. Agostino
Pta del Bulagaio
Pta S. Antonio
Ponte Felcino
Mad. Mte Luce
Mattatoio
Mosaico Romano
V. di S. Elisabetta
Pe Gall.
V. Goldoni
Pzza Fortebraccio
Via Pinturicchio
Corso Bersaglieri
Cimitero
Fonte-nuovo
Porta Conca
V. Alessandro Pascoli
Arco di Augusto
Accad. d. disegno
S. Maria nuova
Pta Pesa
Pta d. Carmine
Fosso di Piaggia Marota
Acc. di Belle Arti
S. Bernardino
S. Franc.
Teatro Morlacchi
Pzza d. Aratri
Via Appia
Pzza di Ansidei
Via Vecchia
Via Baglioni
Pzza Alfani
Pzza d. Prome
Pzza Biordo Michelotti
S. Severo
Teatro Turreno
Pzza Piccinino
Pzza d. Duca
Pzza Carmine
Via Bontempi
Pal. Sorbello
Pzza Morlacchi
Pzza Cavallotti
Pzza Dante
Vd. Piscinello
Mad. d. Luce
Intend. d. Finanze
Pzza d. Oddi
Maestà d. Volte
Cattedrale
V. Calcazzo
Via Antica
Settembre
Torre d. Scirri
Via d. Priori
Episcopio
Pzza d. Municipio
Archivio
S. Teresa
Ch. Nuova
V. Priori
Municipio
S. Fiorenzo
Via XX
Porta S. Susanna
Casa d. Perugino
Cambio
Banca d.
Bibl.
V. Mazzini
Tribunali
Pzza d. Campo di Battaglia
Pta S. Margherita
E. d. S. Margherita
Manicomio S. Margherita
Corso Vannucci
Giust.
Baglioni
Garibaldi
Settembre
Uff. Telef.
Teatro d. Pavone
Umberto I
Cupa
A
B
C
D
E
F
1
2
3
4



CONTORNI DI PERUGIA
1:70.000
500 1000 1500 2000 Metri
S.Prospero
Pta d.Castellano
Banca d'It.
Vitt.Emanuele
Prefett.
Piazza
Posta e Telegr.
S.Ercolano
Viale Carlo Alberto
S.Spirito
Pta S.Croce
Colle dei Butinelli
Fosso di Butinelli
Pta Eburnea
Bucaccio
Str. del Bucaccio
Cas. Carabin.
Carceri
Pta Nuova
S.Domenico
Corso Cavour
Via S. Anna
S.Anna
Pta S.Pietro
Borgo XX Giugno
Pta S.Girolamo
Tiro a Segno
Pta del Frontone
S.Pietro d.Cassinensi
Giardino del Frontone
Pta S.Costanzo
Assisi
Stazione
Lago Trasimeno, Terontola
Perugia
Pretola
Tevere
Ceppi
Casaglia
Monterone
Piscille
Ponte S.Giovanni
Manicomio nuovo
Cimitero
Geograph. Anstalt von
Wagner & Debes, Leipzig

the citadel, which was removed in 1860, extends the PIAZZA VITTORIO EMANUELE (Pl. C, 5), in which rise the *Prefettura* and a bronze equestrian *Statue of Victor Emmanuel II.* (1890). The garden-terrace affords a superb *View of the Umbrian valley with Assisi, Spello, Foligno, Trevi, and numerous other villages, enclosed by the principal chain of the Apennines; the Tiber and part of the lower quarters of Perugia are also visible. (A band plays here two evenings a week.)

Northwards from the Piazza Vittorio Emanuele run the Corso Vanucci to the left, leading to the cathedral, and the Via Baglioni to the right, leading to the Piazza Gius. Garibaldi (p. 183). At the corner of the latter street is the *Palace Hotel* (p. 180), in the former Palazzo Cesaroni (post and telegraph office). In the CORSO VANUCCI (Pl. C, 5, 4) is the —

Collegio del Cambio (Pl. C, 4), the old chamber of commerce, with the 'Udienza del Cambio', containing celebrated *Frescoes by *Perugino* (1499-1500). Adm. 7-12 and 3-5, in winter 10-2; tickets 50 c. (best light between 11 and 12.)

On the wall to the left of the door. 1st Arch: to the left, Fabius Maximus, Socrates, and Numa Pompilius, with Prudence above; to the right, Furius Camillus, Pittacus, and Trajan, with Justice above. 2nd Arch: to the left, Lucius Sicinius, Leonidas, and Horatius Cocles, with Fortitude; to the right, Scipio, Pericles, and Cincinnatus, with Temperance. On the pillar between the arches is a portrait of Perugino. — Opposite the entrance: to the left, the Transfiguration as the fulfilment of faith; to the right, the Adoration of the Magi, as a revelation of love (charity). — Right wall. 1st Arch: to the left, Prophets, to the right Sibyls, as the heralds of hope; above, Jehovah. The 2nd Arch is occupied by the judicial throne and the money-changers' bench. — On the ceiling are medallions of the seven planets, surrounded by rich arabesques, executed by Perugino's pupils. The exquisite carved and inlaid work ('tarsia') is by *Dom. del Tasso* and *Antonio di Mercatello*. — The adjacent CHAPEL contains frescoes by *Giannicola Manni*.

Immediately adjoining the Collegio is the **Palazzo del Municipio** (Pl. C, 3, 4), a huge edifice of 1281 and 1333, recently restored, with its principal façade towards the Corso and a second towards the Piazza del Duomo. Over the portal in the Piazza del Duomo are a griffin and a lion in bronze (14th cent.), and chains commemorating the victory gained by the Perugians in 1358 over the Sienese. The chief entrance is in the Corso. On the first floor is the *Economata*, where tickets (1 fr.) are issued for the *PINACOTECA VANUCCI on the third floor. Adm. 9-3, June-Aug. 10-4, Sun. & holidays 9-1. Catalogues provided.

We pass through the vestibule (I) to Room II. Painters of the 14th century. — Room III (an old chapel). Frescoes by *Benedetto Bonfigli* (d. 1496): Scenes from the lives of St. Louis of Toulouse and St. Herculanus. — We pass through the corridor (engravings) to ROOM IV. Frescoes of the Umbrian School (14th and 15th cent.), transferred to canvas; miniatures. — ROOM V. *Taddeo Bartoli* (1403), 9. Madonna with angels and saints, 10. Descent of the Holy Ghost. *Tom. d'Arcangelo of Cortona* (frieze), Exploits of the condottiere Braccio Fortebraccio (p. 180). — ROOM VI. 1-18: *Fra An-*

gelico da Fiesole, Madonna, Annunciation, Saints, Miracles of St. Nicholas of Bari. — Room VII. *Bonfigli*, 7. Annunciation, 10. Adoration of the Magi, 13. Madonna; 16, 19. *Giovanni Boccati*, Madonna and angels (1447). — Rooms VIII-X. Paintings by *Bernardino di Mariotto* (ca. 1500), *Caporali*, and *Fiorenzo di Lorenzo*. — Room XI. *Perugino*, 11. Baptism of Christ, 20. Nativity; 8, 9, 13, 14, 17, 18, 22, 23. Saints. — We now traverse Room XIII to Room XII. 6. *Perugino*, Madonna; 7. *Lo Spagna*, Madonna and saints; 10. *Pinturicchio*, Large altar-piece in its original frame, Madonna and saints, Annunciation, Pietà, scenes from the lives of SS. Augustine and Jerome; 15. *Perugino*, Madonna and saints; *School of Raphael*, 17. Strip of decorative painting, 24. God the Father with angels (both belonging to the Entombment, p. 308); 23. *Eusebio di San Giorgio (Raphael?)*, Adoration of the Magi. — The following rooms (XIII-XVII) contain pictures by *Giannicola Manni* and other less important pupils of Perugino; also works by *Domenico Alfani*, an imitator of Raphael.

In the Piazza del Municipio (Pl. C, 3) rises the *Fonte Maggiore, adorned with reliefs by *Niccolò* and *Giovanni Pisano* (1280) and *Arnolfo di Cambio*. The W. side of the piazza is occupied by the *Episcopio*, or episcopal palace, behind which is the so-called *Maestà delle Volte*, a relic of the Palazzo del Podestà, which was burned down in 1534. To the left of the entrance to the cathedral is a bronze statue of Pope Julius III. by *Vinc. Danti* (1556).

The **Cathedral** *of San Lorenzo* (Pl. C, 3; 15th cent.) contains, in the left transept, a sarcophagus with the remains of Pope Urban IV. (d. 1264) and Martin IV (d. 1285). In the adjoining winter-choir, a Madonna and saints, by *Signorelli* (1484).

To the W. and N. of the cathedral lies the Piazza Danti (Pl. C, 3), whence the Via Vecchia leads to the so-called **Arco di Augusto* (Pl. C, 2), an ancient town-gate with the inscription *Colonia Vibia Augusta Perusia*. The foundations date from the Etruscan period, the upper part from the 3rd cent. A.D. The ancient walls enclosed the height where the old part of the present town stands.

The small space in front of the Arco di Augusto is called the Piazza Fortebraccio (Pl. C, 2). To the left is the *Palazzo Galenga*, formerly *Antinori*, by Alessi. The adjacent Via Ariedante Fabretti leads to the University (Pl. B, 1, 2), which possesses, on the first floor, a *Museum of Etruscan and Roman Antiquities* (open daily, except Mon., 10-2, in summer 10-12 and 3-5; adm. 1 fr.).

The Via Pinturicchio ascending from the Piazza Fortebraccio to the S.E., or the street running from the Piazza Danti to the E. via the Piazza Picinino into the Via Bontempi, and then the first turning to the left (Via Raffaello), both lead to **San Severo** (Pl. D, 3), an old monastery with a chapel containing *Raphael's* first independent fresco: *The Trinity, painted in 1505, freely restored in 1872 (fee $^1/_2$ fr.).

The Via de' Priori, reached from the Corso Vanucci by a passage adjoining the Municipio, leads past the mediæval *Torre degli Scirri* (Pl. B, 3) and the small Renaissance church of *Madonna della Luce* (Pl. B, 3; 1518) to an open square on the right. Straight in front

stands the ***Oratorio di San Bernardino** (Pl. A, 3), with a façade magnificently decorated in colours, by *Agostino di Duccio* (1457-61). — A tablet in the Via Deliziosa, a side-street of the Via de' Priori, marks the *House of Perugino* (Pl. B, 4).

The Piazza Giuseppe Garibaldi (Pl. C, D, 4), the foundations of which are partly formed by the old Etruscan town-wall, extends to the E. from the Corso Vanucci. A bronze statue of *Garibaldi* rises in the centre. On the E. side is the *Palazzo del Capitano del Popolo*, afterwards called *Pal. del Podestà*, dating from 1472, which, with the adjoining building (erected in 1483 as a university), is now occupied by courts of justice (*Tribunali*; Pl. D, 4).

We return by the Via Baglioni to the Piazza Vitt. Emanuele (p. 181) and descend to the left to the *Porta Marzia*, a dilapidated Etruscan gateway, bearing the inscriptions *Colonia Vibia* and *Augusta Perusia*. — The Viale Carlo Alberto, farther on to the left, passes the small Gothic church of *Sant' Ercolano* (Pl. D, 5), and leads into the Corso Cavour, in which is situated the church of San Domenico (Pl. D, E, 6), built by *Giov. Pisano* (?). The left transept contains the fine monument of Pope Benedict XI. (d. 1304), erroneously ascribed to Giov. Pisano. A beautiful stained-glass window of 1441 should be noticed in the choir.

A few minutes farther on we pass through the *Porta San Pietro* (Pl. E, 7), with sculptured embellishments by Agostino di Duccio, and reach San Pietro de' Cassinensi (Pl. F, 8). This church, with its eighteen antique columns of marble and granite, is adorned with paintings of the early Umbrian school and of the 17th century. In the sacristy are five half-length figures of saints, by *Perugino*, and a picture of Christ and St. John, wrongly attributed to *Raphael*. Fine carved stalls by *Stefano da Bergamo*, 1535. (Entrance by the first court nearly opposite the entrance, on the left.) — The *Giardino del Frontone*, which extends on the other side of the street as far as the Porta San Costanzo (Pl. F, 8), affords a superb view of the valley of Foligno and the surrounding Apennines.

To travellers bound for Assisi the beautiful drive by road (2 hrs.; one-horse carr. 10 fr.) is recommended, as the railway-stations are a long way from the town. On the way we pass (3 M. from the Porta San Costanzo) the *Sepolcro de' Volunni* (the Etruscan tomb of the Volumnii, 3rd cent. B. C.; adm. 1 fr.). See the inset map on the Plan, p. 180. — A halt should be made at Santa Maria degli Angeli (p. 184), then those who intend to proceed the same day should deposit their luggage at the station, before driving up to the town.

Beyond Perugia the line descends through several tunnels. We catch a glimpse to the left of the tomb of the Volumnii (see above). — 110 M. *Ponte San Giovanni*. Farther on we cross the *Tiber*, which in ancient times formed the frontier between Etruria and Umbria, and then the *Chiaggio*. — 116 M. *Bastia*.

118 M. Stat. *Assisi.* The town is situated on the height to the left, $^3/_4$ hr. from the station (one-horse carr. 1 fr., or $1^1/_2$ fr. there and back; omn. 1 fr.), but before proceeding thither the finely-situated pilgrimage-church of *Santa Maria degli Angeli, a few min. to the W. of the station, should be visited. This was begun in 1569 by *Vignola;* in 1832 it was restored. Under the dome is the 'Portiuncula' or Oratory of St. Francis, adorned with a fresco (Vision of St. Francis) by *Fr. Overbeck* (1839). The Cappella San Giuseppe, in the left transept, contains three reliefs by *Andrea della Robbia.* Adjoining the Capp. delle Rose, to the E. of the sacristy, is the saint's garden, and farther on, to the right, is the hut in which he died.

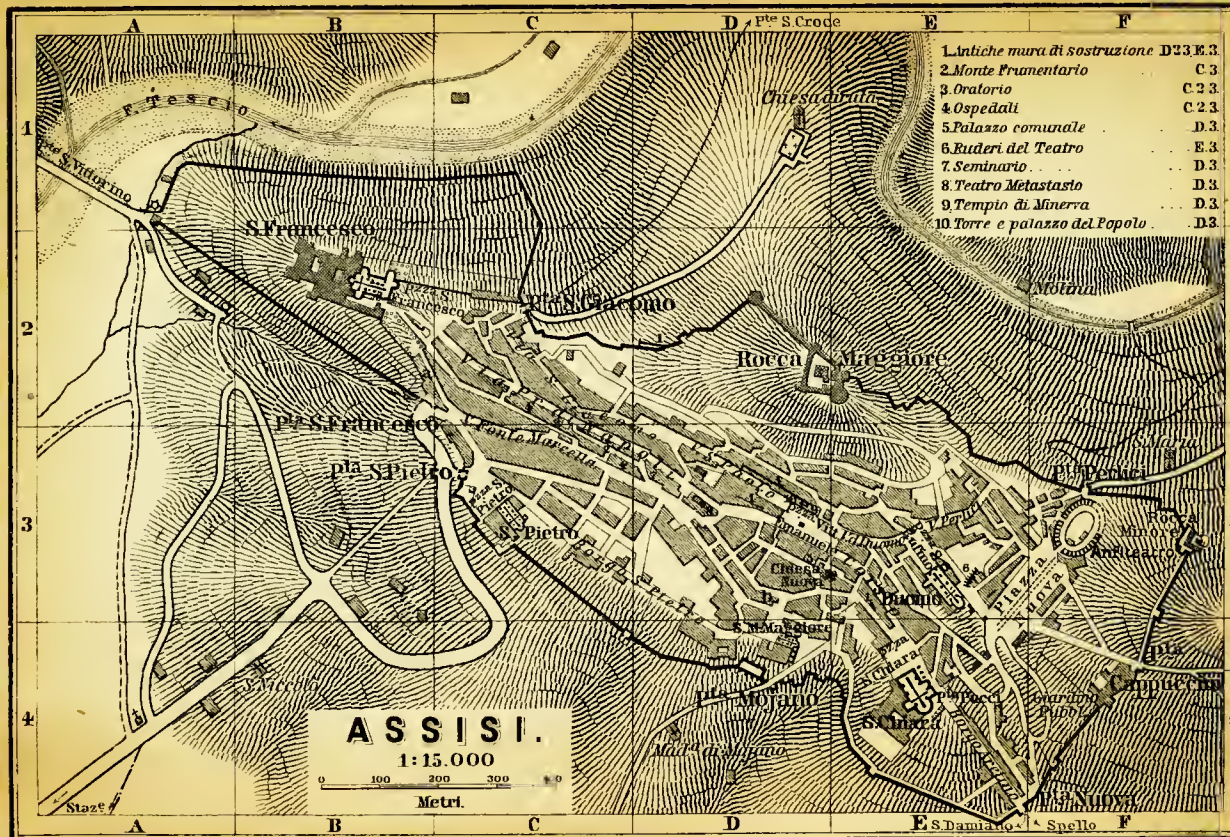
Assisi. — **Hotels.** Leone (Pl. b; D, 3), Piazza Vescovado 5, R. $1^1/_2$-2, déj. $2^1/_2$, D. $3^1/_2$ fr.; Albergo del Subasio (Pl. a; B, 2), with a fine view, adjoining the monastery of San Francesco, R. 2-$2^1/_2$, B. 1, déj. $2^1/_2$, D. $3^1/_2$ fr.; Giotto, near the Porta San Francesco (Pl. B, C, 2), R. $1^1/_2$, B. $^3/_4$, déj. 2, D. $3^1/_2$ fr. (incl. wine); Porziuncola, near Santa Maria degli Angeli (see above).

Assisi (1015 ft.), a small town (pop. 5338), the ancient Umbrian *Asisium,* owes its fame to *St. Francis,* who was born here in 1182. He was the son of a merchant. After a frivolously spent youth he founded, in 1208, the Order of the Franciscans, and died in self-denying poverty on Oct. 4th, 1226.

Having reached the town, we proceed to the left to the Monastery of the Franciscans (*San Francesco;* Pl. B, 2), which rests upon massive substructures on the brow of the hill. The building was begun soon after the death of the saint and completed in a few years. It was suppressed in 1866, but a few monks have been allowed to remain here till their death. Part of the building has been converted by government into a school for the sons of teachers. Visitors are admitted by the iron gate to the left of the entrance to the lower church (8-11 and 2-5; adm. $^1/_2$ fr.).

Of the two *Churches the lower was built in 1228-32, while the upper, in the Gothic style, by *Fra Filippo da Campello,* was completed in 1253.

The **Lower Church** (always accessible) is entered by the S. portal, built about 1300. The vestibule dates from 1487. The interior is low and dark (best light about noon). To the right of the entrance is the tomb of *Jean de Brienne,* King of Jerusalem (13th cent.). — The Right Transept contains scenes from the lives of Jesus and St. Francis by *Giotto,* and, near them, a Madonna with angels, by *Cimabue.* At the end is the *Cappella del Sacramento,* with frescoes from the life of St. Nicholas, perhaps by *Giotto* in his youth, and the tomb of Cardinal Orsini (d. 1339). — The High Altar occupies the spot where the remains of St. Francis once reposed. On the groined vaulting above are the famous *Frescoes of Giotto,* illustrative of the vows of the Franciscan order: poverty, chastity, and obedience; the fourth painting is an apotheosis of St. Francis. — The Left Transept contains scenes from the Passion, and a fine Madonna, by *Pietro Lorenzetti.* In the *Cappella di San Giovanni,* to the left, is a Madonna with saints, by *Lo Spagna* (1516).


A
B
C
D
E
F
1
2
3
4
Pte S.Croce
Pte S.Giacomo
Pte S.Francesco
Pte S.Pietro
Pte Perlici
Pte Moiano
Pte Cappuccini
Pte S.Damiano
Pte Spello
Chiesa diruta
S.Francesco
Rocca Maggiore
Pza S.Pietro
S.Pietro
Pza Nova
Anfiteatro
Forum
Duomo
S.Chiara
S.Maria degli Angeli
Stazione
Carceri
1. Antiche mura di sostruzione D 2 3 E 3
2. Monte Frumentario C 3
3. Oratorio C 2 3
4. Ospedali C 2 3
5. Palazzo comunale D 3
6. Ruderi del Teatro E 3
7. Seminario D 3
8. Teatro Metastasio D 3
9. Tempio di Minerva D 3
10. Torre e palazzo del Popolo D 3
ASSISI.
1:15.000
0 100 200 300 400
Metri.
Geograph.Anst.von

In the Sacristy, over the door of the second apartment, is a portrait of St. Francis, dating from the close of the 13th century.

The Crypt was constructed in 1818 to receive the remains of St. Francis, which had been found in a rough stone coffin. It is approached by a double staircase, and is lighted with candles when visited by strangers. Behind the tomb stand colossal statues of Popes Pius VII. and IX.

The **Upper Church**, with its rich fresco decorations (recently restored), is entered by the main portal, or from the lower church on application to the custodian (up the stairs to the right of the entrance to the sacristy. The frescoes in the choir and transepts are mostly by *Cimabue*. The upper series of paintings in the nave (by pupils of *Cimabue*) depicts Biblical subjects; the lower consists of twenty-eight scenes from the life of St. Francis, and was probably painted by *Giotto*.

The exit from the upper church is in a piazza, to the right of which a flight of steps descends to an unpaved street. From the end of this the Via Principe di Napoli leads to the Piazza Vittorio Emanuele, in which rises the beautiful portico of a *Temple of Minerva (Pl. 9; D, 3), with six columns of travertine, converted into a church of *Santa Maria della Minerva*. — The iron gate in the pavement in front of the church is the entrance to the ancient *Forum* (key at the Guardia Municipale; fee $^1/_2$ fr.).

The *Chiesa Nuova* (Pl. D, 3), built in 1615, stands on the site of the house where St. Francis was born.

In the upper part of the town is the Piazza San Rufino, with the Cathedral (Pl. E, 3; *San Rufino*), dating from the 11 13th centuries. The interior, which was altered in 1571 in the style then prevalent, contains a marble statue of St. Francis (that in the piazza is a copy in bronze), by *Giov. Dupré* (1882). — An unpaved path descends hence to the left to the Gothic church of *Santa Chiara* (Pl. E, 4), erected in 1257; under the high-altar, in an ornate crypt, where it was placed in 1850, is the tomb of St. Clara.

Fine view of the town and surrounding district from the *Giardino Pubblico* (Pl. F, 4), between the Porta Nuova and the Porta Cappuccini.

125 M. *Spello*, the ancient *Hispellum*, a little town of 5155 inhab., is picturesquely situated on a mountain-slope.

128 M. **Foligno**, the junction for the line from Ancona to Rome mentioned at p. 192. There is generally a halt of some time here (rail. restaurant, déj. $2^1/_2$ fr.). The town (9532 inhab.) lies a little to the W. of the ancient *Fulginium*, and contains mediæval churches and Renaissance palaces.

We traverse the well-watered and fertile valley of the *Clitumnus*.

134 M. *Trevi*, in antiquity *Trebia*, prettily situated on a slope to the left. — A little farther on, near ($137^1/_2$ M.) *Campello*, we have a fleeting glimpse of the so-called *Temple of Clitumnus*, a chapel erected in the 4th cent. from the fragments of an ancient building.

144 M. **Spoleto** (1000-1485 ft.), the seat of an archbishop, with 9631 inhab., is situated on a hill to the left, on the top of which is the old castle (re-erected in the 14th cent.). The wooded *Monte Luco*

towers above. The church with the tapering steeple seen from the station (to the extreme left) is the *Cathedral*, founded by the Longobards, who established their powerful dukedom at Spoleto in 570.

The line penetrates the limestone chain of the Umbrian Apennines by means of a tunnel over 1 M. in length. — 154½ M. *Giuncano.* We traverse a picturesque and rocky valley.

162 M. **Terni.** — **Station** *(Buffet)* ¼ M. from the town. Seat ('posto') in a carriage to the Piazza 30-50 c.; each trunk 20 c.

Hotels. *Europa ed Inghilterra, Piazza Vittorio Emanuele, with restaurant, R. 2½, L. ¾, A. ¾, B. 1¼, déj. 3, D. 5 (incl. wine), omn. ½ fr.; Aquila d'Oro, modest, with trattoria. — *Café Elvezia*, next the Hôt. Europa.

Terni (425 ft.), the ancient *Interamna*, now a town of 25,877 inhab., the junction for the Abruzzi railway (to Rieti, Aquila, and Castellammare Adriatico, p. 192), lies in the fertile basin of the *Nera*, the *Nar* of the Romans, which here emerges from the mountains into the plain.

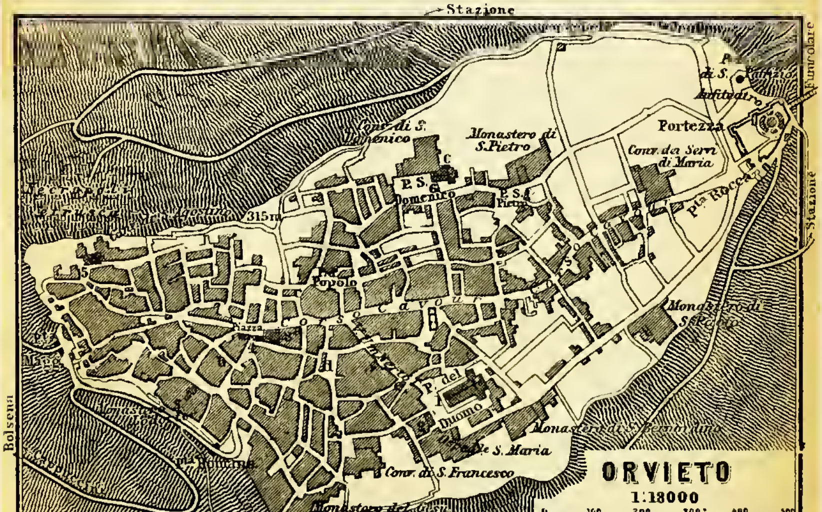
Excursion to the Waterfalls of Terni. The best way is to go by the *Electric Tramway* to Collestatte (about 8 times daily, departure from the Terni rail. station) as far as (3 M.) *Cascate Marmore* (20 min.; fare 35 c.; no return-tickets). — *Carriages* may also be hired. The fare by the lower road ('dalla parte di sotto') is 5 fr. with one horse or 7 fr. with two horses, by the upper road ('dalla parte di sopra') 7 fr. or 9 fr.; for the 'giro' (*i.e.* going by the lower and returning viâ Papigno by the upper road, comp. p. 187) about 12 fr. and a gratuity of ½-1 fr.; a bargain should be struck. — By *Railway* (Abruzzi line, see above) to (10 M.) *Marmore* in ca. 50 min. (return 35 min.); fares 2 fr. 5, 1 fr. 45, 95 c. — Visitors should be abundantly provided with copper coins, as contributions are levied at the various points of view (not more than 15-20 c. should be given; the same amount will compensate the numerous vendors of flowers and fossils).

The Electric Tramway (see above) follows the lower road (carriages, see above), passing the government manufactory of weapons on the right, and an armour-plate factory (Acciaierie, station) on the left. It then ascends the valley of the Nera, which is hemmed in by lofty rocks. Far above in front lie the ruins on *Monte Sant' Angelo* (2105 ft.), while, perched upon an isolated rock on the opposite bank, to the right, stands *Papigno* (stat., 2 M.). We alight at (3 M.) *Cascate Marmore*, the next station.

The Railway begins to ascend sharply beyond (5½ M.) *Stroncone.* After threading six tunnels we enjoy an attractive view (left) of the upper Nera valley. — 10 M. *Marmore* (rail. restaurant, very fair), the station for the falls (½ M.). Quitting the station we turn to the right, proceed 150 paces beyond a pointsman's cabin (No. 216), where we cross the line, taking no notice of the 'Custodi delle Cascate' ambushed 10 paces to the left. We then traverse vineyards, pass some small houses, and go through a gate on the right (fee 10-15 c.). The upper fall is situated 6 min. farther on, to the left.

The walk to the falls by the Upper Road (carriages, see above), which abounds in fine views, takes about 1½ hr. Leaving the Piazza

Foligno
TERNI
Stazione
Roma
Fabb.a d'Armi
Le Grazie
Papigno
Eremita
Mt.e di Valle
Piediluco
Rieti
1:86.400
Chilometri


Stazione
Funicolare
Fortezza
Monastero di S.Pietro
Conv. dei Servi di Maria
P.S. Domenico
Pta Rocca
315m
Cavour
P. del Duomo
Duomo
Monastero di S. Bernardino
Conv. di S. Francesco
Monastero di S. Paolo
Bolsena
Abbadia
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100
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400
500
Metri

at Terni, the way lies past the Hôtel Europa and down the Strada Garibaldi (left), then by the highroad, crossing the Nera just outside the town-gate, with gardens and olive-groves on either side. After $^3/_4$ hr. a broad carriage-road, which we follow, diverges to the right at a chapel (the highroad continues to ascend gradually to Marmore, p. 186). We skirt the village of *Papigno*, and in $^1/_4$ hr. cross the Nera again. Near the Villa Graziani, on the right bank, we reach the lower road (p. 186), from which point it is about 1 M. to the falls.

The celebrated falls of the *Velino* (which here empties itself into the Nera), called the **Cascate delle Marmore, have few rivals in Europe. The rivulet is precipitated from the height in three leaps of about 65, 330, and 190 ft. respectively, the water falling perpendicularly at some places, and at others dashing furiously over rocks. The spray of the falls is seen from a considerable distance. The *Velino* is so strongly impregnated with lime that its deposit has in course of time built up the rocks which surround the falls, and is continually raising its bed. Means to counteract the evil were devised in ancient times and new works are still from time to time necessary.

The finest views of the falls are obtained from the lower road and from the following points. Before reaching the falls we may ascend a rough path to the left, leading in 12 min. to the finest view of the upper and central falls. — We now return to the road, retrace our steps (120 paces) to the cart-track on the left, and cross the Nera by a natural bridge, below which the water has hollowed its own channel (below is a small *Osteria*). Where the path divides we ascend gradually to the left. A farther steep ascent of 20-25 min. to the left, with fine views of the fall, in the spray of which beautiful rainbows are occasionally formed, leads to a small pavilion of stone on a projecting rock, affording a beautiful survey of the principal fall and the valley of the Nera. We next ascend a flight of steps (4 min.), follow the path at the top for a few minutes more, then turn to the right, and come to a small house, with a garden through which we pass. Then, beyond several houses, we reach in 8 min. the road near the pointsman's cabin No. 216 (p. 186). The station of *Marmore* (p. 186) is seen to the left.

The Railway to Orte intersects the rich valley of the Nera. To the right on the hill lies *Cesi*, with remains of ancient walls.

170 M. **Narni** (785 ft.), the ancient Umbrian *Narnia*, is picturesquely situated, $1^1/_2$ M. from the station, on a lofty rock on the *Nera*, at the point where the river forces its way through a narrow ravine to the Tiber.

The train passes close to the so-called *Bridge of Augustus* (left), by means of which the Via Flaminia (constructed in B. C. 220) crossed the river. Of the original three arches that on the left bank alone remains. — We continue to traverse the valley of the Nera, whose forests of evergreen oaks are of rare beauty. — $174^1/_2$ M. *Nera Montoro*. Two tunnels. We cross the *Tiber* by an iron bridge, not far from its confluence with the Nera.

$180^1/_2$ M. **Orte** (**Rail. Restaurant*), where we join the main line from Chiusi (see p. 190).

27. From Florence to Rome viâ Terontola, Chiusi, Orvieto and Orte.

196 M. Railway. This is the shortest route from Florence to Rome. Express in $5^1/_4$-$7^1/_2$ hrs. (fares 40 fr. 35, 28 fr. 25, 18 fr. 35 c.); ordinary train in $11^1/_2$ hrs. (36 fr. 70, 25 fr. 70, 16 fr. 50 c.); no change of carriages.

From Florence to (76 M.) *Terontola*, see p. 180. The main line to Rome diverges to the right from the line to Perugia, Assisi, and Foligno, and skirts the W. bank of the Trasimene Lake (p. 180).

$82^1/_2$ M. *Castiglione del Lago*, on a promontory jutting into the lake on the left. — 87 M. *Panicale*. — The line bends to the W. and joins the line from Siena in the valley of the *Chiana*.

$94^1/_2$ M. **Chiusi** (1305 ft.; *Rail. Restaurant*, good), the junction for the Empoli, Siena, and Chiusi railway (R. 25). The town (in antiquity *Clusium*) lies on a height $1^1/_2$ M. to the right. It was one of the twelve Etruscan confederated towns, in whose wars with Rome it is frequently alluded to as the seat of King Porsenna. Numerous Etruscan tombs may be seen in the environs.

The train descends the valley of the Chiana. — $99^1/_2$ M. *Città della Pieve*. — 105 M. *Ficulle*. — 112 M. *Allerona*. — At Orvieto the Chiana flows into the *Paglia*, a turbulent tributary of the Tiber.

119 M. *Orvieto* (405 ft.), below the hill on which stands the town, to which a cable-tramway (*Funicolare;* 5 min.; 30 c.), 920 yards in length, ascends at a gradient of 27:100, passing through a tunnel under the Fortezza.

Orvieto. — Comp. the Plan at p. 186. — **Hotels.** Belle Arti (Pl. a), Corso Cavour, R. 3-5, B. $1^1/_2$, déj. 3, D. 5 fr., both incl. wine, good; Alb. Tordi ed Aquila Bianca (Pl. b), Via Garibaldi, behind the Palazzo Comunale, R. from 2, B. 1, déj. 3, D. 4 fr. (both incl. wine), well spoken of; Italia (Pl. c), Via del Popolo 5, Cornelio (Pl. d), Piazza Cornelio, at both R. $1^1/_2$ fr. — *Café* in the Piazza Vittorio Emanuele.

The *Wine* of Orvieto is celebrated.

Orvieto (1035 ft.; 8220 inhab.), a small town on an isolated tufa rock, probably occupies the site of *Volsinii*, one of the twelve capitals of the Etruscan League, destroyed in B.C. 280 by the Romans. A new town, *Urbibentum*, arose on the site, and was called *Urbs Vetus* in the 8th cent., whence is derived its modern name. In the middle ages it was a great stronghold of the Guelphs, and often afforded refuge to the popes. About 3-4 hrs. are sufficient for a hasty visit to the town.

At the E. entrance to the town, where the terminus of the cable-tramway is situated, near the old *Fortezza*, begins the main street, the *Corso Cavour*, in which rise two mediæval towers. Opposite the first is the Via Umberto Primo, leading to the —

**Cathedral (Pl. 1; closed 1-3), one of the most magnificent examples of Italian Gothic architecture. It was begun in 1285 and consecrated in 1309, and, like the cathedrals of Florence and Siena, is built in alternate courses of black and white marble. The façade

with its triple pediment was begun in 1310 by *Lorenzo Maitani*, but its upper part was not completed until the 16th century. It is richly decorated throughout with sculptures and mosaics, 'the greatest monument in polychrome in the world'. The main portal is surmounted by a statue of the Madonna, erroneously attributed to *Andrea Pisano*.

The INTERIOR has recently been admirably restored, and resembles that of Siena cathedral. It contains a few frescoes of the 14-15th cent., a fine font of 1402-7, and a holy-water basin of 1451-56.

Right Transept. The CAPPELLA NUOVA (best light in the morning), containing a miraculous image of the Virgin *(Madonna di San Brizio)*, occupies an important page in the annals of Italian art by reason of its **Frescoes, portraying the Last Day. They were begun in 1447 by *Fra Angelico da Fiesole*, who, however, executed only two panels of the vaulting above the altar, representing Christ as Judge and prophets to the right. They were continued and completed by *Luca Signorelli* (1499-1505). The first fresco to the left of the entrance shows the overthrow of Antichrist, who is represented in the foreground, preaching. The entrance-wall has been skilfully covered with representations of the symbols of the Sun and Moon, the Death of the Two Witnesses, and the Destruction of the World by fire (to the left). Next in order are the Resurrection of the Dead and the Punishment of the Condemned; then, on the wall of the altar, (right) the Condemned descending into Hell, and (left) the Blessed ascending into Heaven; lastly, adjoining the picture of Antichrist, Paradise. Below these are medallions of poets of the future life, surrounded with scenes from their works. On the ceiling: Mary, apostles, angels with the instruments of the Passion, patriarchs and church-fathers, virgins and martyrs. — *Signorelli* also painted the fine Entombment in the niche behind the Pietà of *Scalza* (1572).

Opposite, in the *Left Transept*, is the CAPPELLA DEL CORPORALE, where, behind the principal altar, is a canopy of marble mosaic, containing a silver reliquary, executed by *Ugolino di Maestro Vieri* (1337) and ornamented with translucent enamel, in which is preserved the blood-stained chalice-cloth *(corporale)* connected with the Miracle of Bolsena (p. 190). The reliquary is exhibited only by permission of the Sindaco.

Opposite the cathedral is the *Opera del Duomo* (Pl. 2). — On the right is the PALAZZO DEI PAPI, or *Pal. Soliano* (13th cent.), on the first floor of which is the *Museo Civico*, containing mediæval works of art and Etruscan antiquities besides two paintings by *Signorelli* (tickets of admission, 1 fr., at Armoni's photograph-shop in the Piazza del Duomo).

The Corso Cavour leads to the W. to the Piazza Vittorio Emanuele, in which are the church of *Sant' Andrea* (Pl. 3) and the *Palazzo Comunale* (Pl. 4), of the 12th cent., with a façade restored in the 16th century.

The *Fortezza* (fortress) at the N.E. entrance to the town (p. 188) has been converted into a public garden (fine views), with an amphitheatre for public performances. — The custodian keeps the key of the neighbouring *Pozzo di San Patrizio*, a well 200 ft. in depth, constructed in 1527-40, with two separate spiral staircases; the water-carrying asses descended by one and ascended by the other (fee 60 c.; 248 steps).

On the N.W. slope of the hill upon which the town is built,

about 200 paces to the left of the winding road leading to the station, from which it is $1^1/_4$ M. distant (comp. the plan at p. 186), is an ETRUSCAN NECROPOLIS. The tombs date mostly from the 5th cent. B.C.

About 12 M. to the S.W. of Orvieto, a little below the site of *Volsinii Novi*, which was built after the destruction of the older Volsinii, lies the little town of *Bolsena*. The lake of the same name on which it is situated is the central point of a vast volcanic region. The 'Miracle of Bolsena', the miraculous appearance of drops of blood on the host, occurred here in 1263; Pope Urban IV. instituted the festival of Corpus Domini to commemorate this event (comp. p. 291).

Beyond Orvieto the RAILWAY soon reaches the wooded valley of the *Tiber*, whose broad and stony bed bears traces of numerous inundations. Two tunnels. 126 M. *Castiglione Teverino*. We cross the river. 131 M. *Alviano*. — 137 M. *Attigliano*.

Attigliano is the junction for a BRANCH LINE (25 M. in $1^1/_2$ hr.) which runs via *Monteflascone*, celebrated for its wine, to **Viterbo** (*Grandori, Angelo, Schenardi*), an ancient town with 17,344 inhab., surrounded by walls and towers. The town-hall dates from the 15th cent., and the town possesses several interesting churches and graceful fountains. — FROM VITERBO TO ROME. A local line (54 M. in $2^1/_2$-$4^3/_4$ hrs.) runs from the station outside the Porta Romana, and traverses the dreariest part of the Roman Campagna. The principal stations are (15 M.) *Capranica* (junction for *Ronciglione*) and ($25^1/_2$ M.) *Bracciano*, a modern town (pop. 3101), on the lake of the same name, with a fine castle of Prince Odescalchi (1460). The line finally passes through several tunnels and over viaducts to (51 M.) *Roma San Pietro*, the small station lying to the S. of the Vatican, outside the Porta Cavalleggieri, and then through another tunnel to ($54^1/_2$ M.) *Roma Trastevere* (p. 171); comp. the map at p. 306.

140 M. *Bassano Teverino*. — Two tunnels.

145 M. **Orte** (**Rail. Restaurant*), junction for the line from Foligno (Perugia and Ancona; R. 26).

The train continues to descend the valley of the Tiber, on the right bank of the river. Presently we discern on the left, and then (after the line has rounded a curve) on the right, the serrated ridge of *Soracte* (2265 ft.). Beyond the river to the left lies *Otricoli*. — $150^1/_2$ M. *Gallese*. On the left bank farther on, high up on the left, is *Magliano*.

153 M. *Città Castellana*. The town, which is visible above us to the right, is 5 M. from the station. — 161 M. *Stimigliano;* 167 M. *Poggio Mirteto;* 174 M. *Fara Sabina*. — 181 M. *Monte Rotondo*.

From this point to Rome the railway follows the direction of the ancient *Via Salaria*. Beyond *Castel Giubileo* we catch our first glimpse of the dome of St. Peter's, which vanishes again as we approach the *Anio*. On the left are the Sabine and Alban Mts. Then St. Peter's and Rome reappear. We describe a wide curve round the city. The Temple of Minerva Medica appears on the left, near the Porta Maggiore.

$197^1/_2$ M. **Rome** (*Stazione Termini*), see p. 194.

28. From Bologna to Foligno *(Rome)* viâ Falconara, or from Bologna to Naples viâ Ancona and Foggia.

Railway *(Rete Adriatica)*. To *Rome*, 300 M., express in ca. 12 hrs. (viâ Florence in $8^1/_2$-$11^3/_4$ hrs.); fares 61 fr. 55, 43 fr. 10 c., 28 fr. To *Naples*, 450 M., express in 16 hrs.; fares 92 fr. 55, 64 fr. 80, 42 fr. 5 c.

The coast-towns on the Adriatic, which the train skirts as far as Falconara, or by the other route until short of Foggia, cannot compare for interest with the towns in the W. half of the peninsula. We mention only the most important stations (for the others, see the map).

Bologna, see p. 98. The railway as far as Rimini follows the ancient *Via Æmilia* (p. 94). — 22 M. *Imola*. — At (26 M.) *Castel Bolognese* a branch to *Ravenna* diverges to the left (p. 105).

31 M. **Faenza** (115 ft.; *Corona*, with trattoria, R. 1-2 fr., etc.), a pleasant town with 21,809 inhab. on the *Lamone* (the ancient *Anemo*), is the *Faventia* of antiquity and was celebrated in the 15-16th. cent. for its pottery (faience).

From Faenza to Florence, 63 M., railway in $3^1/_4$-$4^3/_4$ hrs. (fares 11 fr. 75, 8 fr. 25, 5 fr. 30 c.); no express trains. — The railway makes a wide circle round Faenza and, beyond a short tunnel, enters the *Valley of the Lamone*. Unimportant stations; several tunnels. — At (22 M.) *Marradi* (1075 ft.) the mountains draw closer together; between this point and Borgo San Lorenzo are 32 tunnels. — Beyond (28 M.) *Crespino* the railway penetrates the crest of the Apennines by means of a tunnel $2^1/_3$ M. long (5 min.), the highest point of the line (1895 ft.) being in the middle of the tunnel. — After traversing narrow mountain-enclosed valleys and then a fertile hilly district, we reach (42 M.) *Borgo San Lorenzo* (635 ft.; pop. 5088), the capital of the *Mugello*, a broad valley on the W. slope of the Central Apennines. — We ascend the monotonous valley to (49 M.) *Vaglia*, then penetrate a long tunnel (over 2 M.) under the E. spurs of *Monte Morello* (3065 ft.), and reach (54 M.) *Montorsoli*. — Four tunnels. Below on the right is seen the valley of the *Mugnone*, with the lower part of the railway; in the distance appear Florence and its hills. Beyond (58 M.) *Caldine* we descend the richly cultivated Val d'Arno. — 63 M. *Florence*, see p. 129.

Continuing our journey, we pass (40 M.) *Forlì*, then (52 M.) *Ceséna*. — We cross the *Pisciatello*, the upper course of which has been identified with the *Rubicon* of the ancients.

69 M. **Rimini** (*Aquila d'Oro*, R. 3 fr., good; *Leon d'Oro*), the ancient *Ariminum*, is a town of 29,545 inhabitants. The church of *San Francesco* was rebuilt by Sigism. Malatesta in 1446-55 from L. B. Alberti's designs. Two interesting architectural monuments, the *Porta Romana*, erected in 27 B. C. in honour of Augustus, and the *Ponte d'Augusto*, may also be mentioned.

The train skirts the shore of the Adriatic. Fine views to the left.

$90^1/_2$ M. **Pésaro** *(Alb. Zongo; Leone d'Oro)*, the *Pisaurum* of antiquity, a town of 12,500 inhab., was the birthplace of Rossini, the composer (1792-1868). It is the best starting-point for a visit to the little hill-town of *Urbino* (1155 ft.; Alb. d'Italia), where Raphael was born in 1483 (d. at Romè 1520; see p. 233).

98 M. *Fano*. — 112 M. *Senigallia*.

122½ M. **Falconara Marittima**, the junction for the lines to Foligno and Rome and to Foggia, Brindisi, and Naples.

The RAILWAY TO ROME goes on to (134½ M.) *Jesi*, the birthplace of Emp. Frederick II. — 156 M. *Albacina* (local line to Porto Civitanova, see below). — 161 M. *Fabriano*. — 171 M. *Fossato di Vico*, junction for a branch-line to Arezzo (see p. 179). — At —

197½ M. *Foligno* we join the line from Florence to Rome viâ Perugia, see R. 26.

The RAILWAY TO FOGGIA AND NAPLES passes the following stations:

127½ M. **Ancona** *(Roma e Pace; Vittoria; Milano)*, a provincial capital with 33,337 inhab., beautifully situated between two headlands. It boasts two triumphal arches: one (by the harbour) dating from A. D. 115, the other of the 18th century. High above the town stands the ancient Cathedral *(San Ciriaco)*, built on the site of a temple of Venus.

142½ M. *Loreto*, to the right of the railway, a celebrated pilgrimage-resort, with the *Chiesa della Casa Santa*, built over the legendary 'sacred house' where Jesus Christ was born and which was brought hither by angels from Nazareth. The Casa is enclosed by a magnificent marble balustrade in the Renaissance style. — 154½ M. *Porto Civitanova;* 180½ M. *San Benedetto del Tronto;* 195½ M. *Giulianova;* 219 M. *Castellammare Adriatico*, at all of which branch-lines diverge (from Castellammare the Abruzzi railway runs to Aquila, Solmona, and Terni, p. 186). — At (220 M.) *Pescara* the range of the Maiella mountains comes into view (on the right). — 275 M. *Termoli* (branch-railway to Benevento).

329½ M. **Foggia** (*Rail. Restaurant*, D. 3½ fr.), a flourishing provincial capital with 49,031 inhab. and the scanty remains of a palace of Emp. Frederick II., is the junction for the coast-railway to Brindisi and for the Naples line. — The sole important station on the latter is —

393 M. **Benevento** *(Villa di Roma)*, with 17,227 inhab., the capital of a province, ¾ M. from the station. This was the ancient *Beneventum* on the Via Appia. The *Porta Aurea*, a triumphal arch erected to the Emp. Trajan in A. D. 115, is one of the most beautiful and best preserved of the kind.

The train approaches (432 M.) *Caserta* (p. 331), passing beneath the imposing aqueduct, built in the 18th cent., which conveys water to the royal gardens. — Beyond (441 M.) *Aversa* we reach —

450 M. **Naples** (p. 331).

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29. Rome.

Arrival. At the *Stazione Termini*, or chief railway-station (Plan G, 3; Restaurant, déj. 2-2½, D. 3½-5 fr., inel. wine), hotel-omnibuses are in waiting, for the use of which a charge of 1-1½ fr. is made in the bill. *Cabs*, see p. 200. *Porter (facchino;* see p. xvii), 25-60 c. — Police Office *(Questura)*, Via Santi Apostoli 17 (Pl. E, 4). — Railway enquiry and ticket offices in the town: Corso Umberto Primo 218 and Corso Vittorio Emanuele 43; *Thos. Cook & Son*, Piazza di Spagna 2 and Piazza Esedra di Termini 54; *Compagnie Internationale des Wagons-lits*, Piazza di San Silvestro 93.

Hotels (comp. p. xx). — The first-class hotels are large and comfortable establishments, with lifts, baths, central heating (in many cases), etc., and are lighted by electricity. Prices are usually raised at Easter. *Grand Hôtel (Pl. *gh;* G, 2, 3), Piazza delle Terme, a large establishment under Swiss management, R. 7-15, B. 2, déj. 5, D. 7 fr.; *Grand-Hôtel du Quirinal (Pl. *a;* G, 3), Via Nazionale 7, a large hotel (Swiss management), R. from 7, B. 2, déj. 4, D. 6, pens. 13-20 fr.; these two with superior restaurants; *Bristol (Pl. *c;* F, 3), Piazza Barberini 23, R. from 6, B. 1½, déj. 4, D. 6, pens. from 16 fr., fashionable, closed in summer; *Royal (Pl. *l;* G, 2), Via Venti Settembre 31, in a sunny situation, patronized by Americans; *Continental (Pl. *g;* G, 3), Via Cavour 1, opposite the station, R. 7, B. 1½, déj. 4, D. 6, pens. 13-16 fr.; *Hôt. de Russie (Pl. *d;* D, 1), Via del Babuino 9, near the Piazza del Popolo, with fine garden, R. from 5, B. 1½, déj. 3½, D. 5, pens. from 12 fr., closed in summer; *Hôtel d'Europe et des Iles Britanniques (Pl. *f;* E, 2), Piazza Mignanelli 3, with restaurant, R. from 6, déj. 4, D. 6, pens. (except from Feb. to April) from 12 fr.; these two frequented by the English; Bertolini's Splendid Hotel (Pl. *e;* D, 2), Corso Umberto Primo 128, with bar and restaurant, new; Londres (Pl. *b;* E, 2), Piazza di Spagna 15, R. from 4, B. 1½, déj. 3½, D. 6 fr., closed in summer.

In the high-lying new quarters on the Pincian Hill and the N. slope of the Quirinal: Palace (Pl. *Pa;* F, 2), Via Veneto, R. from 4, B. 2, déj. 4½, D. 6 fr.; *Eden (Pl. *p;* E, 2), Via Ludovisi 49, in a sunny situation, near the Pincian Garden, R. from 4, B. 1½, déj. 3¼, D. 5, pens. 11-15 fr.; *Suisse (Pl. *i;* E, F, 2), Via Veneto 2 c, R. from 7, B. 1½, déj. 3½, D. 5, pens. 12-16 fr., closed in summer; Molaro (Pl. *r;* E, 2, 3), Via Gregoriana 56; *Beau-Site (Pl. *bs;* E, F, 2), Via Ludovisi 45, R. from 3½, B. 1½, déj. 3½, D. 5, pens. from 10 fr.; *Savoy, Via Ludovisi 15, B. 1½, déj. 3, D. 5, pens. 9½-14½ fr.; Primavera (Pl. *pr;* F, 2), Via Veneto 2 h, R. 3½-5, B. 1¼, déj. 3, D. 5, pens. 8-10 fr., frequented by English and American travellers; Germania (Pl. *ge;* F, 2), Via Boncompagni 21, R. 3-7, B. 1¼, déj. 2½, D. 4, pens. from 10 fr., closed in summer, good; Hôtel du Sud (Pl. *su;* E, 2), Via Lombardia 45, R. 3-5, B. 1½, déj. 2½, D. 4 (both incl. wine), pens. 7-10 fr., closed in summer; Hassler (Pl. *h;* E, 2), Piazza Trinità de' Monti, frequented by Germans, R. 4-7, B. 1½, déj. 3, D. 4½, pens. from 12½ fr., closed in summer; Hôt. d'Italie (Pl. *ad;* F, 3), Via Quattro Fontane 12, with view of the Barberini Gardens, R. 5, B. 1½, déj. 3½, D. 5 (both incl. wine), pens. 10-12 fr., closed in summer; Métropole, Via San Niccolò da Tolentino 76, frequented by the English, R. from 4, B. 1¼, déj. 3, D. 4, pens. from 8 fr.; Victoria (Pl. *u;* E, 3), Via Due Macelli 24, R. 3¾, B. 1¼, déj. 2¾, D. 4, pens. 8½ fr.

In the streets between the Piazza di Spagna and the Corso Umberto Primo: *Angleterre (Pl. *k;* D, 2), Via Bocca di Leone 14, R. 4½-6½, B. 1½, déj. 3½, D. 5, pens. from 10 fr.; *Hôt.-Pens. Anglo-Américain (Pl. *t;* D, 2), Via Frattina 128, R. 3½, B. 1, déj. 2½, D. 4, pens. from 8 fr. These two are chiefly patronized by English and Americans. Hôt. d'Allemagne (Pl. *q;* D, 2), Via Condotti 88, R. 4-6, B. 1½, déj. 3, D. 4, pens. 8-12 fr., good; Hôt. des Nations (Pl. *na;* D, 3), Via Bocca di Leone 68, new, R. from 4, B. 1¼, déj. 3½, D. 4½ (incl. wine), pens. 9-15 fr. —

ROMA

1 : 16.000

0 100 200 300 400 500 600 Metri

Avanzi di costruzioni antiche.

Geogr. Anstalt v. Wagner & Debes, Leipzig

To the N. of the Piazza di Spagna: FISCHER'S HÔT.-PENS. ALIBERT (Pl. *ab;* D, 2), Vicolo Alibert, R. 2½-3½, déj. 2½, D. 4, pens. 7-9 fr. — To the S. of the Piazza di Spagna: HÔT. DE GENÈVE (Pl. *gn;* D, 3), Via della Vite 29, R. 2½-3½, B. 1¼, déj. 2½, D. 4, pens. from 8 fr.

Near the Main Railway Station (in addition to those of the highest class mentioned on p. 194): HÔTEL MICHEL (Pl. *mi;* G, 3), Via Torino 98, R. 4-8, B. 1¼, déj. 3, D. 5, pens. 8-15 fr., frequented by Americans. — Second class: *ALBERGO LIGURE (Pl. *li;* G, 3), Via Cavour 23, R. 2½-4½, déj. 2, D. 3, pens. 7-9 fr.; ALB. GENOVA (Pl. *go;* G, 3, 4), Via Principe Amedeo 11 c, R. 2½, déj. 2½, D. 3 (both incl. wine), pens. 7-9 fr.; ALB. TORINO (Pl. *to;* G, 3) Via Principe Amedeo 8, R. from 1½, déj. 1½, D. 2½ (both incl. wine), pens. from 6 fr.; ALB. LAGO MAGGIORE (Pl. *lm;* G, 3), Via Cavour 17; ALB. MASSIMO D'AZEGLIO E NOVARA (Pl. *mn;* G, 3), Via Cavour 18, opposite the last.

In the lower part of the Via Nazionale, on the Quirinal, but nearer the Piazza Venezia, the Capitol and the Forum: *HÔT. LAURATI (Pl. *v;* E, 4), Via Nazionale 154, R. 4-6, B. 1½, déj. 3½, D. 5, pens. from 9 fr.; *HÔT. DE LA PAIX & HELVETIA, Via Nazionale 104, R. from 4, B. 1½, déj. 3½, D. 5, pens. 10-11 fr., well spoken of; BEAU-SÉJOUR (Pl. *be;* E, 4), Via Saut' Eufemia 16, R. from 4, B. 1½, déj. 3½, D. 5 (both incl. wine), pens. from 10 fr. All these are of the first class.

Nearer the centre of the city: *MINERVA (Pl. *n;* D, 4), beside Santa Maria sopra Minerva, R. 4-10, B. 1½, déj. 3½, D. 5 fr.; *MARINI (Pl. *m;* D, 3), Via del Tritone 17, near the Piazza Colonna, patronized by Americans, R. from 5, B. 1½, déj. 3½, D. 5, pens. from 10 fr.; these two of the first class. — *MILANO (Pl. *w;* D, 3), Via Colonna 22 and Piazza di Monte Citorio 11, with restaurant, R. from 4, B. 1¼, déj. 3, D. 4, pens. from 10 fr.; *NATIONAL, Piazza di Monte Citorio (Pl. D, 3), R. 3½-4, B. 1¼, déj. 2½, D. 3½, pens. 8-10 fr., patronized by Italian deputies. — CAMPIDOGLIO (Pl. *ak;* E, 4), Corso Umberto Primo 291, at the corner of the Piazza Venezia, with restaurant, R. from 3, B. 1¼, déj. 3, D. 4, pens. from 8 fr.; SENATO (Pl. *s;* D, 4), Piazza della Rotonda 73, with lift and baths, a thoroughly Italian house.

Hôtels Garnis. *Colonna* (Pl. *al;* D, 3), Via del Tritone 5, R. from 3½, B. 1¼ fr.; *Central* (Pl. *af;* D, 3), Via della Rosa 9; *Cesari* (Pl. *ac;* D, 3), Via di Pietra 89, with restaurant, R. from 2½, B. 1 fr.; *Santa Chiara* (Pl. *ch;* D, 4), Via Santa Chiara 18; *Cavour* (Pl. *ag;* C, D, 4), Via Santa Chiara 5; *Hôt. d'Orient*, Piazza Poli 7 (Pl. E, 3), near the Piazza Colonna, R. from 3, B. 1 fr.

Pensions (comp. p. xx). These are nearly all well spoken of. The followiug are patronized chiefly by the Englisb and Americans: *Dawes-Rose*, Via Sistina 57, 8-12 fr.; *Villa Ludovisi*, Via Emilia 18 (Pl. I, 20, 23), with lift and garden, pens. 7-10 fr.; *Hurdle-Lomi*, Via del Tritone 36, with lift and hatbs, 7-9 fr.; *Miss Woodcock*, Via Montebello 72; *Bethell*, Via del Babuino 41, 8-12 fr.; *Cargill*, Piazza delle Terme 47, 8-10 fr.; *Pension des Anglais*, Piazza Barberini 5 (lift; pens. 7-8 fr.); *Evans*, Via Poli 53, 4th floor, 6-6½ fr.; *Ghedini*, Via delle Muratte 78, second floor, 5-7 fr. — The pension kept hy tbe *Suore della Santa Croce* (Swiss nuns), Via San Basilio 8, Casa San Giuseppe, 7-8 fr., is highly spoken of.

Cafés. **Nazionale*, usually called *Caffè Aragno* (after the proprietor), Corso Umberto Primo 179, at the corner of the Via delle Convertite (ladies' room, with entrance at No. 183); **Roma*, Corso Umberto Primo 426 (excellent tea and coffee at these two); *Ramazzotti*, Corso Umberto Primo 282; *Colonna*, Piazza Colonna; *Caffè Greco*, Via Condotti 86, frequented by the English (luncheon and afternoon tea).

Confectioners. *Ronzi e Singer*, corner of the Via Corso Umberto Primo (No. 349) and the Piazza Colonna. — TEA ROOMS, Piazza di Spagna 23; Via Capo le Case 24 (British Stores); Via Condotti 20; *Charitas*, Corso Umberto Primo 5 (profits of the last devoted to charitable purposes).

Restaurants (comp. p. xxi). The following are of the highest class, with corresponding charges, and first-rate chefs: **Grand Hôtel* (p. 194; non-residents admitted to table d'hôte at separate tables), and the **Quirinal* (p. 194). — Next in point of excellence come the **Roma* and *Colonna Cafés* (p. 195) and the *Restaurant San Carlo*, Corso Umberto Primo 120.

Second class *(Trattorie)*, in the strangers' quarter (p. 211): *Corradetti*, Via della Croce 81; *Berardi*, Via della Croce 75 (closed in summer); *Ranieri*, Via Mario dei Fiori 26 (closed in summer); *Ristorante Umberto*, Via della Mercede 48; *Flora*, Via Sistina 147; *Bordoni*, Via delle Tre Cannelle 5, near the Teatro Nazionale; *Albertini*, Via Nazionale 64 (N. Italian wines); *Ristorante dell' Esposizione*, Via Nazionale 213; *Cardinali*, Via Nazionale 246, near the Piazza delle Terme; *Regina*, Via Agostino Depretis 89; *Massimo d'Azeglio*, Via Cavour 14; *Benedetti*, Piazza delle Terme; *Railway Restaurant*, see p. 194. — To the W. of the Piazza Colonna (Pl. D, 3, 4): *Hôtel Milano* (p. 195); *Fagiano*, Piazza Colonna, at the corner of the Via Colonna; *Le Venete*, Via di Campo Marzio 69, with garden (Venetian cuisine), to the N.W. of the Piazza Colonna, very fair; *Bucci* (fish and 'zuppa alla Marinara'), Piazza delle Coppelle 54; *Nazionale* (formerly *Tre Re*), Via del Seminario 109-112, moderate, much frequented; *Rosetta*, Via Giustiniani 22 and Vicolo della Rosetta 1, nearly opposite the Pantheon; *Jacobini*, Piazza di Pietra 64. — *Restaurant Cosmopolitain*, Vicolo del Colonnato 2, near the Portone di Bronzo, convenient for visitors to the Vatican.

Birrerie. *Pilsner Urquell & Weihenstephan* (cold viands), Piazza Santi Apostoli 52; *Regina*, Via Agostino Depretis 89; *Bavaria* (restaurant, D. 1½ fr.), Corso Umberto Primo 393; *Saverio Albrecht*, Via San Giuseppe a Capo le Case 23, to the S. of the Piazza di Spagna; *Peroni* (Ital. beer), Via del Cardello 15; *Anglo-American Bar*, Corso Umberto Primo 328. — Vienna or Munich beer is also sold at most of the better cafés.

Tuscan Wine Shops (comp. p. xxii). *Fiaschetteria del Parlamento*, Via della Missione 4; *Trattoria la Toscana*, Piazza Colonna 31; *Maroni*, Piazza San Lorenzo in Lucina 33; *Fiaschetteria Fiorentina*, Via Bocca di Leone 4. Good restaurants at all these.

Osterie (wine-shops, comp. p. xxii). *L. de Angelis*, Piazza San Claudio 93; *Barile*, Via del Pozzetto, near the Piazza San Silvestro (post-office); the *Osterie*, Vicolo del Vaccaro 1, at the N. end of the Piazza Santi Apostoli (Montefiascone, p. 190, Est! Est! 70 c. per fiaschetto), Via Palombella 2, Piazza Trevi 95; *Castello di Costantino* (*View), with restaurant, Via Santa Prisca 7.

Tobacco (comp. p. xxii) at the *Spaccio Normale* or depot of the *Regia dei Tabacchi*, corner of the Corso Umberto Primo and Piazza Sciarra; foreign cigars from 25 c., English tobacco 4 fr. per ¼ lb.

Post & Telegraph Office (comp. p. xxv), Piazza San Silvestro (Pl. D, 3; also entered from the Via della Vite), open from 8 a.m. to 9.30 p.m. *Poste Restante* letters ('ferma in posta') are delivered at several windows for the different initials under the arcades in the court, on the right. Parcels are delivered at Via della Vite 37 (9-4).

Embassies and **Consulates.** There are two classes of diplomatic agents at Rome, those accredited to the Italian government, and those accredited to the Papal court, Great Britain and the United States being the only great powers with no representatives at the Vatican. BRITISH EMBASSY, *Sir Francis Bertie*, Via Venti Settembre, near Porta Pia; AMERICAN EMBASSY, *Geo. V. L. Meyer*, Piazza San Bernardo 16 (office-hours 10-1). — BRITISH CONSULATE: *C. Ceccarelli-Morgan*, consul, Via Condotti 20. AMERICAN CONSULATE: *Hector de Castro*, consul general, Piazza San Bernardo 16; vice-consul general, *Chas. M. Wood*.

Bankers. English: *Thos. Cook & Son*, Piazza di Spagna 2 (see p. 194); *Sebasti & Reali*, Piazza di Spagna 20; *Roesler Franz & Figli*, Via Condotti 20; *French, Lemon, & Co.*, Piazza di Spagna 49; *Plowden & Co.*,

Piazza Santi Apostoli 53. — Italian: *Banca d'Italia*, Via Nazionale; *Banca Commerciale Italiana*, Via del Plebiscito 112; *Credito Italiano*, Piazza Santi Apostoli 49 (agencies, Piazza delle Terme 70 and Corso Umberto Primo 47). — MONEY CHANGERS in the Corso Umberto Primo, Via Condotti, at the Pantheon, etc.

Physicians. British and American: *Baldwin*, Via Gregoriana 25; *Thomson Bonar*, Via del Babuino 114; *William Bull* (phys. to American Embassy), Villino de la Penne, Via Veneto; *Burton-Brown* (phys. to the British Embassy), Via Venti Settembre 3; *Eyre*, Piazza di Spagna 31; *Fenwick*, Via Sistina 42; *Sandison Brock*, Via Veneto B.

Chemists: *Evans & Co.*, Via Condotti 61-63; *Roberts & Co.*, Piazza di San Lorenzo in Lucina 36; *Baker & Co.*, Piazza di Spagna 42 and Piazza delle Terme 92.

Sick Nurses may be obtained on application to the *English Blue Sisters* (Piccola Compagnia di Maria), Via Castelfidardo 45; or to *Miss Watson's Trained Nurses*, Via Palestro 42. — The *Anglo-American Nursing Home*, Via Nomentana 265, has accommodation for eight patients (two free), and also supplies sick nurses for all parts of Italy.

Baths ($1^1/_4$-2 fr.; fee 15-20 c.) at the hotels; also at the *Istituto Kinesiterapico*, Via Plinio (well-appointed; swimming-bath in the Pompeian style, etc.), and at Corso Umberto Primo 151, Via del Babuino 96, Via Volturno 37, Via Venezia 9 a. — *River Baths* (in summer only) at the Ponte Molle.

Shops. — ANTIQUITIES: *A Castellani*, Piazza di Trevi 86 (see below); *Innocenti*, Via del Babuino 78; *Jandolo*, Via del Babuino 92; *Sangiorgi*, Palazzo Borghese; *Segre*, Piazza di Spagna 92; *Simonetti*, Via Vittoria Colonna 11; *De Segni*, Via Condotti 9 a.

CAMEOS & GEMS: *Pianella*, Via de' Cappuccini 10 (1st floor); *Publio de Felici*, Piazza di Spagna 98; *Tombini*, Via Condotti 2; *Ciapponi*, Via Sistina 129; *Lanzi*, Via Sistina 10.

COPIES OF ANCIENT BRONZES AND MARBLES: *Boschetti*, Via Condotti 74; *Röhrich*, Via Due Macelli 62; *Nelli*, Via del Babuino 110; *Rainaldi*, Via del Babuino 82 & 130; *Morelli & Rinaldi*, Via del Babuino 132.

FURNITURE (carved): *Berardi*, Via Babuino 156; *Sestieri*, Via Fontanella Borghese 20; also at Via delle Tre Pile 6, and Piazza Aracœli 24, by the ascent to the Capitol. — TAPESTRY (ancient and modern): *Eroli*, Via del Babuino 150.

GOLDSMITHS: *Castellani*, Piazza di Trevi 86; *Confalonieri*, Via Fontanella di Borghese 52; *Marchesini*, corner of the Corso Umberto Primo and Via Condotti; *Boni*, Piazza San Carlo al Corso; *Negri*, *Fasoli*, *Fleischel*, Piazza di Spagna 60, 95, and 91; *Freschi*, Via Condotti 56; *Cagli*, Corso Umberto Primo 410; *Calvi*, Via Sistina 16 (silver ornaments after ancient patterns).

MARBLE CUTTERS: *Orlandi*, Via Sistina 75 bc; *Piermattei*, Via Sistina 81.

MAJOLICA WARE: *Cantagalli*, Via Due Macelli 60; *Ginori*, Via del Tritone 24; *Salvini*, Via del Babuino 118 a.

MOSAICS: *Roccheggiani*, Via Condotti 13. — Mosaics and cameos, at moderate prices, also at Via Sistina 24.

ROMAN PEARLS: *Rey*, Via del Babuino 122; *Lacchini*, Piazza di Spagna 69.

ROMAN SILKS: *Beretti*, Piazza della Minerva 75; *The Roman Silk Manufacturing Co.*, Piazza del Popolo 17.

Booksellers. *Spithöver*, Piazza di Spagna 84; *Loescher & Co.*, Palazzo Simonetti, entered from Via del Collegio Romano; *Piale*, Piazza di Spagna 1; *Modes & Mendel*, Pal. Bernini, Corso Umberto Primo 146; *Lux*, Via delle Convertite 19. English, German, and French books at all these.

Lending Libraries. *Piale's*, Piazza di Spagna 1; *Miss Wilson's*, Piazza di Spagna 22, for recent English books and for works on Rome.

Photographs: *Alinari & Cook*, Corso Umberto Primo 137 a; *Spithöver* (p. 197; Anderson's photographs); *Loescher, Modes & Mendel, Piale* (p. 197); *Glingler*, Via della Mercede 35; *Moscioni*, Via Condotti 76; *Ferrari*, Via Condotti 23 A; *A. Schwarz & Co.*, Via Condotti 10 a-b. — PHOTOGRAPHIC MATERIALS: *Brügner*, Via del Quirinale 52; *Iride*, Corso Umberto Primo 222; *Vasari*, Via Mercede 38; *Rocca*, Via del Babuino 92 b. — PHOTOGRAPHERS. For reproductions of pictures, etc.: *Plüschow*, Corso Umberto Primo 133; *Fabbri*, Via Capo le Case 90 (1st floor).

Engravings at the *Regia Calcografia* (moderate prices; large choice), Via della Stamperia 6.

Tramways (nearly all electric). The name of the terminus is inscribed on the back of the car, and the stopping-places are indicated on red shields. Fares 5-25 c. The cars begin to ply about 7 or 8 a.m. and cease about 10 p.m. (main routes about midnight). The service beyond the gates ceases at an earlier hour.

1 (white shield with red circle; every 4 min.). PIAZZA VENEZIA (Pl. D, E, 4) TO THE PIAZZA SAN SILVESTRO (Pl. D, 3) VIÂ THE RAILWAY STATION (Pl. G, H, 3), by the Via Nazionale, Trajan's Forum (Pl. E, 4), Via Alessandrina, Via Cavour, *Piazza dell' Esquilino* beside Santa Maria Maggiore (Pl. G, 4), Railway Station, Via Volturno, Via Cernaia, Via Goito, Via Venti Settembre, *Via Quintino Sella* (Pl. G, 2), Via Boncampagni, Via Ludovisi, Via di Porta Pinciana, Via Capo le Case, and Via della Mercede.

2 (white shield with green triangle; every 10 min.). PORTA PIA (Pl. H, 1) TO THE PIAZZA VENEZIA (Pl. D, E, 4) AND PIAZZA DEL POPOLO (Pl. D, C, 1), by the Via Venti Settembre, Via Pastrengo, Via Cernaia, *Piazza delle Terme* (Pl. G, 3), and Via Nazionale to the *Piazza Venezia*; thence by the Via del Plebiscito, Corso Vittorio Emanuele, Via de' Cestari, *Piazza della Minerva* (Pl. D, 4), Piazza della Rotonda (*Pantheon*, Pl. D, 4), Via Giustiniani, Piazza San Luigi de' Francesi, Via Scrofa, and *Via di Ripetta* (Pl. C, D, 3, 2). — Return, like the cars of line 1 under No. 8, from the Piazza Minerva to the Piazza Venezia viâ the Piazza del Collegio Romano and Piazza Grazioli. — Connection from Piazza del Popolo to the Ponte Molle, see No. 14.

3 (red and white shield; every 5 min.). PIAZZA VENEZIA (Pl. D, E, 4) TO THE LATERAN (Pl. H, 6). As in Route 1 to Via Cavour, then by the Via Giovanni Lanza to the Palazzo Field-Brancaccio (Pl. G, 5), and the Via Merulana.

4 (red and blue shield; every 7 min.). PIAZZA VENEZIA (Pl. D, E, 4) TO SAN PAOLO FUORI LE MURA. As in Route 1 to Via Alessandrina, then by the Via Bonella, *Forum Romanum* (Pl. E, 5), Via della Consolazione, Via San Giovanni Decollato, *Piazza Bocca della Verità* (Pl. D, 6), Via della Salara, Via della Marmorata (*Monte Testaccio*, Pl. D, C, 8), *Porta San Paolo* (Pl. D, 8), and Via Ostiense.

5 (green and white shield; every 10 min.). PIAZZA SAN SILVESTRO (Pl. D, 3) TO SANT' AGNESE FUORI LE MURA. As in Route 1 (reversed) to Via Venti Settembre, then by the Via Venti Settembre to the *Porta Pia* (Pl. H, 1) and thence by the Via Nomentana.

6 (white shield with red bar; every 5 min.). RAILWAY STATION (Pl. G, 3) TO ST. PETER'S (Pl. A, 3) by the Via Nazionale, Piazza Venezia, and Corso Vitt. Emanuele.

7 (white shield with two red bars and blue flag; every 10 min.). RAILWAY STATION (Pl. G, 3) TO ST. PETER'S (Pl. A, 3) by the Via Nazionale, Via Milano, Quirinal Tunnel (Pl. E, F, 3), Via Due Macelli, *Piazza di Spagna* (Pl. D, E, 2), Via del Babuino, Piazza del Popolo, Ponte Margherita, Piazza and Via Cola di Rienzo (Pl. C, B, 1, 2), and through the Porta Angelica.

8 (white shield with red cross; every 5 min.). PIAZZA VENEZIA (Pl. D, E, 4) TO ST. PETER'S (Pl. A, 3), by Corso Vittorio Emanuele, over

the temporary bridge beside the *Ponte Sant' Angelo* (Pl. B, 3), and through the Borgo Vecchio. — Return by the Via del Colonnato, Via di Porta Angelica, Piazza del Resorgimento, Via and Piazza Cola di Rienzo (Pl. B, 2), Via Lucrezio Caro, past the Palazzo della Giustizia, over the Ponte Umberto (Pl. C, 3), then by the Via Monte Brianzo, Via della Scrofa, Piazza della Rotonda *(Pantheon;* Pl. D, 4), Piazza della Minerva, Piazza del Collegio Romano, Piazza Grazioli, and Via del Plebiscito.

Also in the reverse direction (white field with yellow cross): from the Piazza Venezia by the Via del Plebiscito, Corso Vittorio Emanuele, and Via de' Cestari to the Piazza della Minerva, etc.; and returning from St. Peter's by the Borgo Nuovo; round trip 20 c.

9 (white shield with blue bar; every 10 min.). PIAZZA DELLE TERME (Pl. G, 3) TO TRASTEVERE by the Via Nazionale, *Piazza Venezia, Corso Vittorio Emanuele*, Via di Tor Argentina, Via Arenula, *Ponte Garibaldi* (Pl. C, 5), and Viale del Rè.

10 (white shield and white flag; every 10 min.). PIAZZA SAN SILVESTRO (Pl. D, 3) TO THE CORSO D'ITALIA (*Porta Pia;* Pl. H, 1) by the Via delle Mercede, Via Duc Macelli, the Quirinal Tunuel, and Via Nazionale to the *Piazza delle Terme* (Pl. G, 3); thence past the *Railway Station* and by the Piazza dell' Indipendenza and Viale del Castro Pretorio.

11 (white shield with blue triangle; every 10 min.). PIAZZA SAN SILVESTRO (Pl. D, 3) TO THE PORTA SAN GIOVANNI (Pl. I, 6). To the Via Venti Settembre as in No. 1 (reversed); then by the Via Pastrengo to the *Railway Station* (Pl. G, 3); thence by the Viale Principessa Margherita, Via Gioberti, *Piazza Santa Maria Maggiore* (Pl. G, 4), Via Carlo Alberto, Piazza Vittorio Emanuele, Via Leopardi, Via Merulana, Via Manzoni, and Via Emanuele Filiberti.

12 (horse-cars; every 10 min.). RAILWAY STATION (Dogana, Pl. G, 3) TO THE CAMPO VERANO (*Cimitero;* Pl. K, 3) by the Via di Porta San Lorenzo to the *Porta San Lorenzo* (Pl. I, 4; 10 c.; station for steam-tramway to Tivoli), and then by the Via Tiburtina to *San Lorenzo fuori*.

13 (horse-cars; every 20 min.). PIAZZA VITTORIO EMANUELE (Pl. H, 4, 5) TO THE PORTA MAGGIORE (Pl. K, 5) by the Via Principe Eugenio and Via di Porta Maggiore. This line is to be continued as an electric line from the Piazza Vittorio Emanuele to the Railway Station (as No. 11).

14 (horse-cars; every $^1/_4$ hr.). PIAZZA DEL POPOLO (Pl. D, C, 1) TO THE PONTE MOLLE by the Via Flaminia.

15 (electric line; every $^1/_4$ hr.). PORTA SAN GIOVANNI (Pl. I, 6) TO THE VICOLO DELLE CAVE (beyond Pl. A, 5, 2).

Other lines are under construction from the PONTE GARIBALDI (Pl. C, 5), to the PIAZZA BOCCA DELLA VERITÀ (Pl. D, 6) along the bank of the Tiber; from the VIA NAZIONALE (Pl. F, 3) to the Piazza dell' Esquilino (Pl. G, 4), by the Via Agostino Depretis, and thence to the VIA GIOVANNI LANZA (Pl. G, 4, 5).

Omnibuses ply from about 8 a.m. to 8 or 9 p.m. (fares 10-15 c.). A board at the back gives the name of the terminus towards which the vehicle is running.

16. PIAZZA VENEZIA (Pl. D, E, 4) TO THE PIAZZA DEL POPOLO (Pl. C, D, 1), every 5 min., through the *Corso Umberto Primo* (but after 3 or 4 p.m. through the side-streets to the E.: the Piazza Santi Apostoli, Via dell' Umiltà, Piazza di Trevi, Via della Stamperia, Via Duc Macelli, Piazza di Spagna, and Via del Babuino).

17. PIAZZA DELLA CANCELLERIA (Pl. C, 4) TO THE PORTA SALARIA (Pl. G, 1) AND PORTA PIA (Pl. H, 1), every 11 min., by the Piazza Navona (Circo Agonale), Piazza Sant' Agostino, Piazza di Monte Citorio, *Piazza Colonna* (Pl. D, 3), Via del Tritone, *Piazza Barberini* (Pl. E, F, 3), Via San Niccolò da Tolentino, Via di Porta Salaria, and Corso d'Italia.

18. PIAZZA SAN PANTALEO (Pl. C, 4) TO THE LATERAN (Pl. H, 6), every $^1/_4$ hr., by the Corso Vittorio Emanuele, Piazza Venezia, Piazza del Foro Trajano, Via Alessandrina, Via del Colosseo, and Via San Giovanni.

19. Piazza Navona (Pl. C, 4) to the Piazza Vittorio Emanuele (Pl. H, 5), every 8 min., by the Piazza San Pantaleo, Piazza Venezia, Foro Trajano, Via Urbana, Piazza Santa Maria Maggiore, Via Merulana, and Via dello Statuto.

20. Piazza Mignanelli (Pl. E, 2) to St. Peter's (Pl. A, 3), every 10 min., by the Via Frattina, Corso Umberto Primo, Piazza Colonna, Piazza del Monte Citorio, Ponte Sant' Angelo, and Borgo Vecchio (returning through the Borgo Nuovo).

21. Piazza Montanara (Pl. D, 5) to the Piazza Cola di Rienzo (Pl. B, 2), every 10 min., by the Via Montanara, Piazza Aracœli, Piazza San Marco, Piazza Venezia, Corso Umberto Primo, Ponte Cavour, Piazza Cavour, Via Lucrezio Caro, and Via Cicerone. In the afternoon the omnibuses run via the side-streets to the E. of the Corso.

22. Piazza Colonna (Pl. D, 3) to the Piazza Vittorio Emanuele (Pl. H, 4, 5), every 6 min., by the Via del Tritone, Piazza Barberini, Via Quattro Fontane, Via Agostino Depretis, Via Viminale, Via Principe Amedeo, Via Rattazzi, and Via Napoleone Terzo.

23. Piazza del Gesu (Pl. D, 4) to St. Peter's (Pl. A, 3), every 10 min., by the Piazza Benedetto Cairoli, Ponte Sisto, Via della Lungara, and the Borgo Nuovo.

Cabs *(Vetture Pubbliche)* in the principal piazzas.

	Open Cab	Closed Cab	
	Day or night	Day	Night
Single Drive *(corsa ordinaria).*			
Within the city-walls;† also to the *Policlinico*, the *Trastevere Railway Station*, or the *Tramway Terminus outside the Porta San Lorenzo*	1 —	1.20	1.40
Special Drives *(corse speciali).*			
To the *Stazione San Pietro*, the *Vatican Museum*, the *Janiculum*, *Porta San Pancrazio*, the *Aventine*, *Porta San Sebastiano*, *Campo Verano*, *Viale della Regina*, the *Pincio* (as far as the Piazzale), and also for a distance of $^1/_2$ kil. ($^1/_3$ M.) outside any of the gates	1.50	1.70	1.90
By Time *(servizio ad ora).*			
Within the city-walls, per hour	2.25	2.50	3 —
Within the city-walls, each $^1/_4$ hr. more . .	— 55	— 65	— 75
Outside the gates, to a distance of 3 kil. (2 M.), and drives in the *Pincio Grounds*, the *Villa Borghese*, *Viale dei Parioli*, or *Passeggiata Margherita*, per hour . . .	3 —	3 —	3 —
Outside the gates, each $^1/_4$ hr. more . . .	— 75	— 75	— 75

The above tariff is for 1 or 2 pers.; for each addit. pers. 25 c. is added to the fare. — Large box 50 c., small box or portmanteau 25 c.; hand-bags, etc., free. — If a cab be brought from the stand to the hirer's house or elsewhere an addition of 25 c. is made to the fare. If the cab be dismissed without being used a charge of 50 c. is made. — *Night* is reckoned from 8 p.m. to 5 a.m. from April 1st to Sept. 30th and from 7 p.m. to 6 a.m. from Oct. 1st to March 31st. — From Maundy Thursday to Easter Sunday inclusive the driver is entitled to 50 c. in addition to the ordinary fare.

For drives outside the Porta San Pancrazio and Porta San Sebastiano

† With the following limitations: beyond the Tiber as far as the Viale delle Milizie (Pl. A, B, 1), the Piazza Santa Marta (beyond Pl. A, 3), the Salita di Sant' Onofrio (Pl. A, 4), the Via Luciano Manara with the Via Garibaldi (Pl. B, 5, 6); in the direction of the Aventine as far as the Via della Greca (Pl. D, 6); and in the direction of the Porta San Sebastiano as far as the intersection of the Viale di Porta San Paolo and the Via di San Gregorio (Pl. F, 6).

special bargains must be made. In fact, owing to the difficulty of knowing when the ½ kil. or 3 kil. limit has been reached, it is advisable to make special agreements for all drives beyond the gates.

Complaints should be lodged at the city police office (up the steps to the left from the Piazza del Campidoglio).

Carriage Hirers. *Belli*, Via Margutta 29; *Ciocca*, Piazza San Claudio 95; *Piscitelli*, Via Sicilia 154; *De Gasperis*, Piazza dei Cappuccini 11; *Palombi*, Via Bocca di Leone 42; *Jacchini*, Via Belsiana 101. Charges vary according to the season, but the average may be placed at 30 fr. a day. The best carriages are obtained at the larger hotels, where, however, the charge is sometimes as high as 50 fr. a day. Gratuity to the coachman extra.

Bicycles (comp. p. xvii), with which many pleasant trips may be made in the Campagna (*e. g.* to Ostia), may be hired at Via Quattro Fontane 114, Corso Vittorio Emanuele 260, Piazza del Popolo 1, and other large cycling shops. Owners of bicycles must procure a licence (*Téssera*, 12 fr.) at the Questura (p. 194). The *Società Velocipedistica Romana* has its headquarters in the Vicolo dei Bagni, outside the Porta del Popolo.

Theatres. *Teatro Argentina* (Pl. D, 4), Via di Tor Argentina; *Teatro Costanzi* (Pl. G, 3), Via Firenze; *Teatro Valle* (Pl. C, 4; 'Casa di Goldoni'), to the S. of the Sapienza, for dramas; *Teatro Drammatico Nazionale* (Pl. F, 4), Via Nazionale; etc. — **Cafés Concerts.** *Salone Margherita*, Via Due Macelli; *Olympia*, Via San Lorenzo in Lucina.

Church Festivals. Since 1870 the church-festivals have been shorn of much of their external pomp. The Pope still officiates on high festivals in the Sistine Chapel, but visitors are not admitted without an introduction from very high quarters. Gentlemen are required to wear uniform or evening dress; ladies must be dressed in black, with black veils or caps.

English Churches. *All Saints*, Via Babuino 154; services at 8.30 a.m., 11 a.m., and 3 p.m., in summer 9 a.m. and 5 p.m.; chaplain, *Rev. F. N. Oxenham, D.D.*, Piazza del Popolo 18. — *Trinity Church*, Piazza San Silvestro, opposite the Post Office; services at 11 a.m. and 3 p.m.; chaplain, *Rev. J. Seaver*, Hôtel Beau-Site, Via Ludovisi. — *American Episcopal Church of St. Paul*, Via Nazionale; services at 8.30 a.m., 10.45 a.m., and 4 p.m.; rector, *Rev. Dr. Nevin*, Via Napoli 58. — *Scottish Presbyterian Church*, Via Venti Settembre 7, near the Quattro Fontane; services at 11 a.m. and 3 p.m.; minister, *Rev. Dr. Gray*, Via Venti Settembre 7, 2nd floor. — *Methodist Episcopal Church*, at the corner of the Via Venti Settembre and Via Firenze, services in English and Italian; pastor, *Rev. Dr. William Burt.* — *Wesleyan Methodist Church*, Via della Scrofa 64; minister, *Rev. Henry Piggott*, Via delle Copelle 28.

Picture Galleries, Museums, Churches, Villas, Ruins, etc.

Changes in the arrangements take place so frequently that the following data make no pretence to absolute accuracy. Private collections are usually closed in summer. Reliable information may be obtained from the bills in *Piale's* windows (p. 197) or at *Reynaud's Free Enquiry Office*, Via Capo le Case 24. Intending visitors should, however, make additional enquiry.

Public Holidays on which the collections are closed, see p. xxiv. — When special *Permessi* are required they are most speedily obtained by personal application in the quarter indicated; otherwise they may be secured through a consul or banker, etc. — *Gratuities*, see p. xiii.

Churches (comp. p. xxiii) are usually closed from 12 till 3. *San Pietro in Vaticano* (p. 279), *San Giovanni in Laterano* (p. 273), *Santa Maria Maggiore* (p. 222), *San Paolo Fuori* (p. 315), *San Lorenzo Fuori* (p. 224), *Santa Croce in Gerusalemme* (p. 225), and *San Sebastiano* (p. 313) are, however, open all day. Many of the smaller and remoter churches are accessible only by means of the sacristans.

	Sun. and holidays	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Admission free except when otherwise stated.
Accademia di San Luca (p. 261)	9-1	3-3	9-3	10-3	9-3	9-3	—	1 fr.; closed July 16th-Sept. 15th.
Antiquarium (p. 269)	—	9-12, 2-5	9-12, 2-5	9-12, 2-5	9-12, 2-5	9-12, 2-5	9-12, 2-5	50 c.
Barberini Gallery (p. 215)	—	10-4.30	10-4.30	10-4.30	10-4.30	10-4.30	10-4.30	1 fr.
Borghese Gallery (p. 307)	10-1	11-5	11-5	11-5	11-5	11-5	11-5	1 fr.; Sun. free.
Capitoline Museum (p. 242)	10-1	10-3	10-3	10-3	10-3	10-3	10-3	1/2 fr., Sun. free.
Castello Sant' Angelo (p. 277)	10-4	10-4	10-4	10-4	10-4	10-4	10-4	1 fr., June 1st-Sept. 1st, 8-12 and 4-6. Conducted parties every 1/2 hr.
Catacombs of St. Calixtus (p. 312)	All day	All day	All day	All day	All day	All day	All day	1 fr.
— *Domitilla* (p. 313)	All day	All day	All day	All day	All day	All day	All day	1 fr.
Colonna Gallery (p. 231)	—	—	10-3	—	10-3	—	10-3	1 fr.
Conservatori, Palace of the (p. 244)	10-1	10-3	10-3	10-3	10-3	10-3	10-3	1/2 fr., Sun. free.
Corsini Gallery (p. 304)	10-2.30	10-4	10-4	10-4	10-4	10-4	10-4	1 fr., Sun. free.
Doria Gallery (p. 229)	—	—	10-2	—	—	10-2	—	
— *Pamphili, Villa* (p. 316)	—	after 1 a.m.	—	—	—	10-2	—	
Farnesina, Villa (p. 303)	—	10-3.30	—	10-3.30	—	10-3.30	—	1 fr. Open also on the 1st and 15th of each month if not festivals; closed July-Sept.
Forum Romanum (p. 248)	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	1 fr., Sun. free. Juue 1st-Sept. 20th, 7-12 (Sun. 8-12) and 3 till dusk.
Galleria d'Arte Moderna (p. 220)	10-1	9-3	9-3	9-3	9-3	9-3	9-3	1 fr., Sun. free.
Lateran † *Collections*: Antique Sculpture (p. 275)	—	—	10-3	—	10-3	—	10-1	1 fr. Christian Museum and Paintings also on the 1st Sat. of each month (antiquities closed). Closed July 1st-Oct. 1st.
Lateran † *Collections*: Christian Museum & Paintings (p. 276)	—	10-3	—	10-3	—	10-3	—	

Maltese Villa and *Santa Maria Aventina* (p. 268)	—	—	—	after 9 a.m.	—	—	after 9 a.m.	
Medici, Villa, Garden and Casts (p. 213)	—	—	—	8-12, 2-5	—	—	8-12, 2-5	
Museo Kircheriano, Etnografico e Preistorico (p. 228)	10-3	10-3	10-3	10-3	10-3	10-3	10-3	1 fr., Sun. free.
— *Nazionale delle Terme* (p. 218)	9-3	10-4	10-4	10-4	10-4	10-4	10-4	1 fr., Sun. free.
Palatine (p. 262)	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	1 fr., Sun. free. June 1st-Sept. 20th, 7-12 (Sun. 8-12) and 3 till dusk.
St. Peter's, Dome of (p. 282)	—	8-11	8-11	8-11	8-11	8-11	8-11	Permessi required, except on Sat.
Quirinale, Palazzo del (p. 216)	12-3	—	—	—	12-3	—	—	Permessi (10-12) in the *Ministero della Casa Reale*, Via del Quirinale 30, next to S. Andrea (Pl. F,3), first floor.
Rospigliosi (Pallavicini), Casino (p. 217)	—	—	—	9-3	—	—	9-3	
Thermae of Caracalla (p. 270)	after 10 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	1 fr., Sun. free. June 1st-Sept. 20th, 7-12 (Sun. 8-12) and 3 till dusk.
Vatican Collections † (pp. 283-302) 1. Sistine Chapel, Raphael's Stanze and Picture Gallery	—	10-3	10-3	10-3	10-3	10-3	10-1	June 1st-Aug. 31st. 9-1 (Sat. 9-12).
Raphael's Logge; Cappella di Niccolò V.	—	—	10-3	—	—	10-3	—	
2. Antique Sculptures	—	10-3	10-3	10-3	10-3	10-3	10-1	
Gabinetto delle Maschere	—	10-3	10-3	10-3	10-3	—	10-3	
Etruscan Museum	—	10-3	—	—	10-3	—	—	1 fr., Sat. free. June 1st-Aug. 31st, 9-1 (Sat. 9-12).
Egyptian Museum, Gall. Lapidaria, & Appartamento Borgia	—	—	10-3	—	—	10-3	—	
Galleria dei Candelabri and Tapestries	—	—	—	10-3	—	—	—	
3. Library	—	10-3	10-3	10-3	10-3	10-3	10-1	
Villa di Papa Giulio (p. 309)	10-2	10-4	10-4	10-4	10-4	10-4	10-4	1 fr., Sun. free.

† All Papal Collections are closed on Church Festivals, on August 9th, and on the last Thursday in October.

A Fortnight's Visit. — 1ST DAY. The first part of this had better be devoted to what may be called an '*Orientation Drive*'. Engage a cab for 2-3 hrs. and drive down the Corso Umberto Primo as far as the Piazza di Venezia, then to the Foro Trajano and through the Via Alessandrina and Via Bonella to the Forum Romanum, past the Colosseum, through the Via di S. Giovanni in Laterano to the Piazza in front of the church, then through the Via Merulana, passing S. Maria Maggiore, through the Via Agostino Depretis (Quattro Fontane) and the Via Nazionale to the Piazza Venezia, then through the Corso Vittorio Emanuele to the Via Tor Argentina, through the last street to the Ponte Garibaldi, crossing it to Trastevere, passing S. Maria in Trastevere, and through the Lungara to the Piazza di S. Pietro; then cross the Ponte S. Angelo, and through the Corso Vittorio Emanuele and the Via Aracœli to the Piazza Aracœli at the foot of the Capitol, where the cab may be dismissed. Ascend to the Piazza del Campidoglio (p. 241), visit the tower of the Senators' Palace (p. 248), the Capitoline Museum (p. 242), and the Forum Romanum (p. 248). Spend the evening on the Pincio (p. 212).

2ND DAY. St. Peter's (p. 279; the dome not after 11 a.m.); Antiques at the Vatican (p. 295); Walk from S. Onofrio (p. 302) along the Passeggiata Margherita (p. 305) to S. Pietro in Montorio (p. 304), whence the sunset should be viewed.

3RD DAY. Piazza Colonna (p. 227); Temple of Neptune (p. 227); Pantheon (p. 231); S. Maria sopra Minerva (p. 233); Museo Kircheriano (p. 228); Galleria Doria (p. 229); Palazzo di Venezia (p. 230); Palatine (p. 262).

4TH DAY. Palazzo Giraud (p. 278); Sistine Chapel (p. 284); Raphael's Stanze (p. 287); Paintings in the Vatican (p. 293); Raphael's Logge (p. 292; on Tues. & Frid. only). Excursion to San Paolo Fuori (p. 315), returning by the Pyramid of Cestius and the Protestant Cemetery (p. 268), and visiting Monte Testaccio (p. 268) or the Aventine (S. Maria Aventina and S. Sabina, pp. 267, 268).

5TH DAY. Piazza del Quirinale (p. 216); Casino Rospigliosi (on Wed. or Sat., p. 217); Galleria Colonna (p. 231); Fora of the Emperors (p. 260); S. Pietro in Vincoli (p. 225); Colosseum (p. 257); Arch of Constantine (p. 259).

6TH DAY. Piazza Navona (p. 234); S. Maria dell' Anima (p. 235); S. Maria della Pace (p. 235); S. Agostino (p. 236); Villa Borghese, with its antiques and paintings (p. 307); S. Maria del Popolo (p. 211).

7TH DAY. Piazza and Palazzo Barberini (pp. 214, 215); S. Maria degli Angeli and Thermæ of Diocletian (Museum, p. 217); S. Agnese Fuori (p. 310).

8TH DAY. S. Clemente (p. 272); Lateran (Museum, Church, and Baptistery, pp. 285 et seq.); S. Maria Maggiore (p. 222); S. Prassede (p. 223); S. Lorenzo Fuori (p. 224).

9TH DAY. Gesù (p. 236); Cancelleria (p. 237); Palazzo Farnese (p. 238); over the Ponte Sisto (p. 304); Galleria Nazionale Corsini p. 304; Villa Farnesina, p. 303; S. Maria in Trastevere (p. 306); return across the Ponte Palatino (p. 267); Cloaca Maxima (p. 266); S. Maria in Cosmedin (p. 266); the two Temples at the Piazza Bocca della Verità (p. 266); Janus Quadrifrons (p. 266); Theatre of Marcellus (p. 240); Porticus of Octavia (p. 240); Fontana delle Tartarughe (p. 239).

10TH DAY. S. Maria in Aracœli (p. 247); collections in the Palace of the Conservatori (p. 244); Thermæ of Caracalla (p. 270); Via Appia, within and without the city (pp. 270, 312), and the Catacombs of St. Calixtus (p. 312), returning by the tombs on the Via Latina (p. 311).

Other two or three days should be devoted to revisiting the collections of antiquities in the Vatican, the Capitol, and the museum in the Thermæ of Diocletian. Lastly, a day should certainly be devoted to the Alban Mts. (p. 317) and another to Tivoli (p. 323). These excursions should not be postponed till the end of the visitor's stay at Rome. They may be made on a Sunday, which is not a good day for sight-seeing in the city.

Rome (*Roma* in Latin and Italian), known even in antiquity as 'the Eternal City', once the metropolis of the ancient world, afterwards the capital of the spiritual empire of the popes, and since 1871 that of the kingdom of Italy, is situated (41° 53′ 54″ N. lat., 12° 0′ 29″ E. long., meridian of Greenwich) in an undulating volcanic plain extending from Capo Linaro to the Monte Circeo, a distance of about 85 M., and between the Apennines and the sea, a width of 25 M. The *Tiber* (Ital. *Tevere*), the largest river in the Italian peninsula, intersects the city from N. to S. in three wide curves, with an average width of about 65 yds. and a depth of 20 ft. It is spanned by twelve bridges (including an iron foot-bridge); others are in process of construction or are projected. The city proper lies on the left bank of the Tiber, where rise the famous 'Seven Hills' that formed the site of ancient Rome from the remotest period down to her final decline: *viz.* the *Capitoline* (165 ft.), *Quirinal* (170 ft.), *Viminal* (180 ft.), *Esquiline* (175 ft.), *Palatine* (165 ft.), *Aventine* (150 ft.), and *Caelius* (165 ft.). Deserted ever since, these have only recently begun to be reoccupied. During the middle ages and subsequent centuries almost the only inhabited portion of the city was the level plain of the *Campus Martius*, which extends between the river and the hills and in the last century B.C. was covered with imposing structures. Its principal thoroughfare is the *Corso Umberto Primo*. Next to the Quirinal, on the N., rises the *Pincio* (165 ft.), known to the ancients as the 'hill of gardens'. Neither it nor the heights on the right bank of the Tiber, the *Vatican* (195 ft.) and the *Janiculum* (275 ft.), formed part of the original city, though the last was fortified in remote antiquity as a defensive outpost against Etruria, and was, on the river-side, a thickly populated suburb in the time of Augustus. The Vatican was first included within the city-limits by Pope Leo IV. — The Population, which at the dawn of the 2nd cent., the zenith of the Roman empire, was reckoned at a million, barely exceeded 85,000 at the beginning of the 16th century. At the close of the papal supremacy in 1870 it amounted to 221,000, and according to the last census (1901) has increased to 424,943 (416,299 in the town proper). — The city-wall on the left bank, constructed in the 3rd cent. but many times restored, is $9^1/_2$ M. in length; that on the right bank dates from the pontificate of Urban VIII. Since 1870 Rome has been fortified by a girdle of detached forts, about 30 M. in circumference.

The year B.C. 754 has been assigned as the date of the foundation of Rome, but in all probability the city may claim a far greater antiquity. Its rapid growth is mainly to be attributed to its favourable situation on the Tiber, which was navigable by sea-going vessels for a considerable distance. The *Servian Wall*, so called after its supposed constructor Servius Tullius, was the first rampart to encircle the town, and served as its defence until the Punic wars.

The *Cloaca Maxima*, the *Temple of Jupiter Capitolinus*, and the *Carcer Mamertinus*, still admired for their solid construction, date from the kings of the Tarquinian family in the 6th cent. B.C. After its destruction by the *Gauls* in 390 Rome was rebuilt in a poor and unattractive style. The first aqueduct *(Aqua Appia)* and the first paved road *(Via Appia)* were due to *Appius Claudius* (312), and the first court of justice *(Basilica Porcia)* to *M. Porcius Cato*, in 184. Although as the republican period drew to its close the palaces of the wealthy were distinguished by increasing luxury, it was AUGUSTUS (B.C. 28-A.D. 14) who first effected a complete transformation of the capital. To him and his dynasty we owe the edifices in the *Campus Martius*, including the *Pantheon*, the *Thermae of Agrippa*, the *Mausoleum*, the *Theatre of Marcellus*, and the *Porticus of Octavia*. Close to the ancient Forum arose the magnificent *Forum of Augustus* with the *Temple of Mars*. Streets and villas grew up on the Esquiline, which till then had been used as a burial-ground. Augustus might well boast of having found Rome of brick and left it of marble, so enormous was the impetus given in his reign to the use of time-resisting building-materials. Admirable hard kiln-dried bricks took the place of the sun-baked bricks that had previously prevailed in private buildings; these were supplemented by travertine from the vicinity of Tivoli, while walls were lined and cased with marbles from Carrara, Greece, and Africa. The great conflagration, instigated, as is believed, by NERO in A.D. 64, left the greater part of Rome in ashes. Of the gorgeous fabrics which that emperor erected subsequently, even of his famous *Golden House*, which extended from the Palatine to far beyond the Esquiline, scarcely a trace remains. The FLAVIAN DYNASTY (69-96) was responsible for the *Colosseum* and the *Arch of Titus*, as well as for a large number of the imperial palaces on the *Palatine*. NERVA (96-98) and TRAJAN (98-117) added the splendid fora which bear their names. Under the peaceful sway of their successors, HADRIAN (117-138), from whose reign dates the superb dome of the *Pantheon*, ANTONINUS PIUS (138-161), and MARCUS AURELIUS (161-180), Rome reached the climax of her municipal development. Then followed a brief period of inaction, like a lull before the storm. For the assaults of the barbarians on the frontiers of the empire, growing ever more and more formidable, and the ceaseless internal revolutions and changes of rulers, brought about the inevitable fall. Although indeed the dawn of the 3rd cent. saw the erection of massive structures by SEPTIMIUS SEVERUS (193-211) and CARACALLA (211-217), it is significant that AURELIAN (270-275) built a wall of great strength (p. 205) around the city, which for 500 years had never suffered an enemy within sight of its gates. The last emperors resident in Rome, DIOCLETIAN (284-305) and CONSTANTINE THE GREAT (306-337), possess lasting memorials in the

imposing *Baths* which they erected. The transference of the seat of empire to Byzantium in 330 sealed the downfall of the ancient imperial city.

The Romans borrowed their scheme of architectonic ornament from the Greeks, and, in like manner, from the close of the republican period onwards, they filled their city, the mistress of the world, with Greek statuary and reliefs. The classic types of Hellenistic art were repeated at Rome (at first by foreign, afterwards by native artists), with modifications dictated by contemporary taste, and more especially for decorative purposes; and the most celebrated creations of Greek sculptors were copied in bronze and marble. Antique originals (such as the sepulchral reliefs in the Capitoline Museum and the Villa Albani) are rarely met with, yet from the copies we may obtain some idea of the masterpieces executed at a time when the sculptor's art was at its zenith. *Phidias*, the greatest sculptor of antiquity, is inadequately represented in Italy by a clumsy copy of the Athena Parthenos (p. 219); but other works exist, the originals of which may be traced to the select circle of his pupils (p. 218), while the most famous work of his contemporary *Polycletus*, viz. the 'Doryphorus', survives in several copies. Polycletus is admired chiefly for the harmonious proportions of his figures; but the Attic *Myron* was the first sculptor to portray natural life in motion, as, for example, in his wonderful 'Discobolus' (p. 296). The spirit of a somewhat more remote past breathes from the 'Thorn Extractor' of the Capitol (p. 246) and the 'Racing Girl' of the Vatican (p. 297). After the Peloponnesian wars other masters arose who excelled in the representation of feeling and sentiment and whose sensuous and lively fancy took shape in many forms; and these also are not unrepresented at Rome. Copies of the 'Aphrodite' and the celebrated 'Resting Satyr' of *Praxiteles* are to be found in the Roman collections (pp. 243, 302). To him or to *Scopas* was attributed the group of 'Niobe' (p. 143), to which the beautiful female figure in the Museo Chiaramonti (p. 301) belonged. *Lysippus*, the first sculptor in the time of Alexander the Great, executed the 'Apoxyomenos' (p. 302), and his pupil *Eutychides* the 'Antiochia' in the Vatican (p. 297). Contemporaneously with the decline of art in Hellas proper there arose the new schools of the Hellenistic period, of which the *Alexandrian School* is represented by the 'Nile' in the Braccio Nuovo (p. 302), the *Pergamenian School* by the 'Gauls' in the Capitol and the Museo Boncompagni (pp. 242, 219), and the *Rhodian School* by the 'Laocoon' (p. 299). Other characteristic works of the Alexandrian period are the 'Medusa Ludovisi' (p. 219) and the two reliefs in the room of the imperial busts in the Capitoline Museum (p. 243). Remarkable excellence was attained about this time by the Roman sculptors in portraiture, a branch of art borrowed from the Etruscans, which flourished to within a few decades of the fall of Rome. — Excellent specimens of the art of painting in the Augustan age were found in the House of Livia (p. 262) and in the Farnesina gardens (p. 218). — The fire of Greek art having burnt itself out by the time it came to be transferred to Rome, *Pasiteles* founded an eclectic school which modelled itself on the severer style of the past; and, similarly, the artists of Hadrian's time found their inspiration in the works of the earlier Greek masters. On the other hand the virile self-consciousness of that period asserts itself in the reliefs of Roman victories on the *Arch of Titus*, *Trajan's Column*, and other monuments. Finally, the somewhat mechanical and 'business-like' manner in which art was followed during the imperial epoch has crowded the museums with figures of gods and heroes. A favourite manner of honouring the dead was to embellish their sarcophagi with reliefs of scenes from Greek mythology. Large numbers of these, dating from the 2nd and 3rd cent., are preserved.

CHRISTIANITY, which claimed its first converts at Rome in the middle of the 1st cent., continued despite repeated attempts to sup-

press it in the 3rd cent., culminating in Diocletian's persecution in 303, to maintain itself against the political forces arrayed against it by a declining paganism. In 313 an edict of Constantine the Great proclaimed equal rights for all religions, and although the Roman aristocracy persisted in its hostile attitude the altar of Victoria was removed in 382 from the senate-hall, and in 408 the ancient religion was deprived by a law of Honorius of all its temporal possessions. A new period in the history of the city thus began. The time-honoured temples were destroyed and their materials, especially the columns, used in the erection of Christian basilicas. The conversion of the temples themselves into Christian churches was a practice of later date. Churches increased rapidly in number. At this early period Rome possessed 28 parish-churches *(tituli)* besides 5 patriarchal churches, presided over by the pope and constituting a community to which the whole body of believers throughout the world was considered to belong. These five were *San Giovanni in Laterano, San Pietro, San Paolo, San Lorenzo,* and *Santa Maria Maggiore.* Besides these, *Santa Croce in Gerusalemme* and *San Sebastiano,* erected over the catacombs of the Via Appia, enjoyed special veneration. These were the 'Seven churches of Rome', to which pilgrims flocked from every part of western Christendom. The churches were adorned with solemn and monumental mosaic-pictures, with gaily coloured choir-screens and pulpits embellished with Cosmato work, with metal candelabra and crucifixes, and frequently with mural paintings. The style of these decorations remained long unchanged. But the decline in secular art was accompanied by a similar degeneration in art applied to ecclesiastical purposes.

The depopulation and desertion of the Roman Campagna proceeded apace in the 4th cent., as the malaria steadily extended its baneful sway from the coast into the interior. The storms of the barbarian irruptions greatly aggravated the misery, and Rome was twice pillaged: in 410 by the Goths under Alaric and in 455 by the Vandals under Geiseric or Genseric. Only the tradition, indelibly attaching to Rome, of the great struggles and victories of Christianity, preserved the city from total destruction. The transformation of Pagan into Christian Rome was accompanied by the gradual development of the Papacy as the supreme ecclesiastical power in the West. Leo the Great (440-461) and Gregory the Great (590-604) may be regarded as the chief originators of this policy. In 727 the Longobard king *Luitprand* presented Sutri, which had been captured by him, to the pope, and thus laid the foundation of the States of the Church. In 755, on the invitation of the pope, the Frankish king *Pepin* proceeded to Italy and practically put an end to the Byzantine supremacy. It is not known whether that monarch actually fulfilled his promise of making over the Exarchate

of Ravenna and the other towns to the representative of St. Peter, but it is certain that the temporal power of the popes and their supremacy over Rome date from this period. On Christmas Day, in the year 800, *Charlemagne* was crowned by Leo III. (795-846), and the 'Holy Roman Empire' was inaugurated. On that day also begins the mediæval history of Rome.

Leo IV. (847-855) encircled the Vatican quarter, including St. Peter's, with a wall and erected other useful structures, but the ravages of the Saracens prevented further progress. When these at length were finally subdued by John X. (914-928) the city was repeatedly besieged and captured by German armies during the contest for imperial ascendency. Internal feuds meanwhile converted the city into a number of fortified quarters, and the old buildings were pulled down to supply bricks and mortar for castellated houses.

The constantly increasing civic and national dissensions compelled Clement V. (1305-16) in 1309 to transfer the seat of pontifical government to Avignon, where it remained till 1377, whilst Rome was successively governed by Guelphs and Ghibellines, Neapolitans and Germans, Orsinis and Colonnas. For a brief period Cola di Rienzo (1347) even succeeded in restoring the ancient republican form of government. This was an epoch of the utmost misery, when poverty, war, and disease had reduced the population to less than 20,000 souls.

A happier era was inaugurated by the return of Gregory XI. (1370-78) to the city in 1377. After the termination of the papal schism (1378-1417) the new development of the city progressed rapidly, aided by the vast sums of money which flowed into the papal coffers, and by the revival of art and science which gave name to the Renaissance period. The movement was actively promoted by many of the popes. The broadminded policy of Nicholas V. (1447-55), who was imbued with the traditions of the Medici, and whose zeal for learning was equalled only by his passion for architecture, once more brought Rome to the front as a centre of art. By him and by his successors Paul II. (1464-71) and Sixtus IV. (1471-84) the foremost artists of the northern provinces were invited to the capital. Architects like *Baccio Pontelli* and *Meo (Amadeo) del Caprina*, and painters like *Sandro Botticelli*, *Filippino Lippi*, *Domenico Ghirlandajo*, *Cosimo Rosselli*, *Luca Signorelli*, *Perugino*, and *Pinturicchio*, whose talents found occupation in the Roman churches and in the palace of the Vatican, answered the call, while Tuscan sculptors, who have left their mark on many a splendid tomb in Santa Maria del Popolo and other churches, were well represented. But Rome had not yet established her preeminence in art over her rivals in other parts of Italy. This result was achieved only under the pontificate of Julius II. (1503-13), the golden age of Roman art; for to this pope belongs the glory of having attracted

to Rome the three chief masters of the cinquecento, *Bramante, Michael Angelo,* and *Raphael,* who each raised his particular branch of art to its highest pinnacle. That his successor Leo X. (1513-22), of the Medici line, bears a more illustrious name is not due to personal merit but to his heritage from Julius, who sowed where Leo reaped. The most important of Raphael's pupils was *Giulio Romano; Baldassare Peruzzi* and *Antonio da Sangallo the Younger* rank foremost among the architects.

In 1527 Rome was devastated ('Sacco di Roma') by the troops of Charles of Bourbon, and it was long before she recovered from the blow. Under Sixtus V. (1585-90) architecture received a fresh impetus and enjoyed a brilliant period of activity. This was the period of the *Baroque* style, which had been tentatively introduced two decades earlier by *Vignola,* who built the church of the Gesù (1568). The principal Roman architects in this style are *Lorenzo Bernini* of Naples, who was also a sculptor and the most influential artist of his time, *Carlo Maderna, Francesco Borromini, Domenico Fontana,* and *Carlo Rainaldi.* They created those imposing churches and palaces whose noble proportions and picturesque appearance characterized the architecture of Rome until the end of the papal government. The same pompous spirit that inspired them is reflected in other contemporary works of art. The painters of the naturalist school as represented by *Michelangelo da Caravaggio* strove for supremacy with the eclectic school of Bologna typified by *Annibale Carracci, Domenichino, Guido Reni,* and others.

Rome in the meanwhile maintained its importance as the art-emporium of Europe. The great works of antiquity and the Renaissance that were gathered there, the dignity of her monumental works of art, and the picturesque scenery of the environs, constituted the Eternal City a veritable university of art for all nations. French artists have at different epochs looked to Rome for their inspiration, while *Asmus Carstens* and, later, *Overbeck* and *Cornelius* laid the foundations of the German classical school of painting under the same influences. But though foreign painters and sculptors still visit Rome, it has entirely ceased to dictate the tone of modern art, and although the Galleria d'Arte Moderna (p. 220) contains a good selection of recent works, the development of contemporary Italian art may be better observed in the periodical exhibitions held at Florence and Venice.

I. The Hills to the North and East: Pincio, Quirinal, Viminal, and Esquiline.

The *Pincio,* the northernmost height in modern Rome, was covered in antiquity with parks and gardens, and played no conspicuous part in history; but the *Quirinal,* adjoining it on the S.E., is mentioned in the earliest traditions of Rome. On the Quirinal lay the Sabine settle-

ment whose union with that on the Palatine formed the city of Rome. The *Servian Wall* (p. 205) ran along the N.W. side of the Quirinal, and then to the S.E. and E. behind the Baths of Diocletian and the railway-station, enclosing, besides the Quirinal, the *Viminal* (to the S.E.) and a part of the *Esquiline*. The Pincio was not included within the fortifications until the building of Aurelian's wall (p. 206). In the middle ages these hills were thinly populated and formed a single region only, consisting for the most part of vineyards and arable land. In the latter half of the 16th cent. Pius IV. constructed the street from the Piazza del Quirinale to the Porta Pia. The second main street, intersecting this one almost at right angles and leading from the Pincio to Santa Maria Maggiore, was made by Sixtus V. But the selection of the city as the capital of the kingdom of Italy in 1870 gave a strong impulse to its extension, and this quarter has since then assumed quite a new aspect.

The region known for ages as the *Strangers' Quarter* lies at the W. base and on the slope of the Pincio, its central point being the Piazza di Spagna (p. 213). Thence it stretches N. to the Piazza del Popolo, W. to the Corso Umberto Primo (p. 226), and E. over the Quirinal to the railway-station.

a. Piazza del Popolo. Monte Pincio. Piazza di Spagna.

The N. entrance to Rome is formed by the **Porta del Popolo** (Pl. C, D, 1), constructed in 1561 by *Vignola*, the side towards the town by *Bernini* in 1655. Outside the gate, on the right, is the *Villa Borghese*, see p. 307. — Within the gate lies the Piazza del Popolo (Pl. C, D, 1; electric tramways and omnibus, also horse-cars to the Ponte Molle, see pp. 198, 199, Nos. 2, 7, 14, 16), adorned with an *Obelisk*, which was erected by Augustus in B.C. 10 in the Circus Maximus to commemorate the subjugation of Egypt and dedicated to the Sun. It was removed to its present position by order of Sixtus V. in 1589; with the pedestal and cross it is 118 ft. in height. — On the W. and E. the Piazza is bounded by curved walls with groups of Neptune and Tritons, and of Roma between the Tiber and the Anio. The street behind the W. wall leads to the new *Ponte Margherita* (Pl. C, 1), affording the shortest route between the Piazza del Popolo and the Vatican. Behind the E. wall are approaches ascending to the *Pincio* (p. 212).

Three streets diverge from the Piazza del Popolo on the S.: the *Corso Umberto Primo* (p. 226) in the centre, the *Via di Ripetta*, parallel with the river, on the right, and the *Via del Babuino*, extending to the Piazza di Spagna (p. 213), on the left. Between the last and the Corso is the church of *Santa Maria in Monte Santo*, and between the Corso and the Ripetta *Santa Maria de' Miracoli*, both dating from the latter half of the 17th century.

***Santa Maria del Popolo** (Pl. D, 1) was founded in 1099 and re-erected in 1477-80. The interior, decorated by *Bernini* in the baroque style, contains handsome monuments of the 15th cent. and other works of art. The sacristan shows the choir and chapels; fee $^1/_2$ fr.

Right Aisle. The 1st and 3rd Chapels were painted by *Pinturicchio*. — Left Aisle. The *2nd Chapel (Capp. Chigi) was constructed

under the direction of *Raphael* by order of Agostino Chigi (p. 303). On the vaulting of the dome are mosaics by *Luigi della Pace* (1516-24), from *Raphael's* cartoons. Between the symbols of the planets God the Father is represented; the Nativity of the Virgin (over the altar) is by *Sebastiano del Piombo;* the bronze relief on the front of the altar, Christ and the Samaritan Woman, by *Lorenzetto*. In the niches are four statues of prophets: beside the altar (left) Jonah, probably designed by *Raphael*, and (right) Elijah, by *Lorenzetto;* at the entrance, (left) Daniel, by *Bernini*, and (right) Habakkuk, by *Algardi*.

In the CHOIR, *Ceiling-frescoes by *Pinturicchio* (1508-9): Coronation of the Virgin, the Four Evangelists, and the Four Fathers of the church, Gregory, Ambrose, Jerome, and Augustine, in excellent preservation, and long deservedly admired for the skilful distribution of space. Beneath are the *Tombs of the cardinals Girolamo Basso della Rovere and Ascanio Sforza, by *Andrea Sansovino*, erected by order of Julius II. (1505-7). The same pope caused the two fine stained-glass windows to be executed by *Guillaume de Marcillat*.

As we ascend the Pincio (gates closed one hour after sunset) from the Piazza del Popolo, we observe in the first circular space two granite columns from the Temple of Venus and Roma (p. 257), adorned with prows of ships (modern). Halfway up are an antique granite basin, with a fountain, and a large *Equestrian Statue of Victor Emmanuel II.*, erected in 1878, under a loggia.

The ***Pincio** (Pl. D, 1), the *collis hortorum*, or 'hill of gardens', of the ancients (p. 205), was called *Mons Pincius* from a palace of the Pincii, an influential family of the later period of the empire. The beautiful pleasure-grounds, which were laid out under the Napoleonic régime (1809-14), are a fashionable resort in the evening, about 2 hrs. before sunset, when the military band plays (Tues., Thurs., Sat., & Sun.) and the Italians pay and receive visits in their carriages. — The projecting terrace above the Piazza del Popolo (150 ft.) commands a magnificent *VIEW, which, however, has been much impaired by the building over of the Prati di Castello.

Beyond the Piazza del Popolo and the new quarter on the Prati di Castello, on the opposite bank of the Tiber, rises the huge pile of St. Peter's, adjoining which is the Vatican to the right, and near it the city-wall. Among the hills which bound the horizon the point planted with cypresses to the right is Monte Mario, with the Villa Mellini. To the left of St. Peter's, close to the Tiber, which is not visible, is the round castle of Sant' Angelo, with the bronze angel surmounting it. The pines on the height to the left of the castle belong to the Villa Lante on the Janiculum, with the Passeggiata Margherita, on which the statue of Garibaldi is conspicuous. Farther to the left, on the height, the façade of the Acqua Paola, adorned with a cross. Between the spectator and the river is a labyrinth of houses and churches. The following points serve as landmarks. Of the two nearest churches that with the two towers to the right is San Giacomo al Corso, that with the dome to the left, San Carlo al Corso; behind the former is the round glass roof of the Mausoleum of Augustus, and between the two appears the flat dome of the Pantheon, beyond which a part of the Campagna is visible. To the left of this, on the height in the distance, rises the long, undecorated side of the church of Santa Maria in Aracœli, and behind it appears the tower of the senatorial palace on the Capitol. On the right side of the Capitol the upper part of the column of M. Aurelius in the Piazza Colonna is visible. Adjacent to the Capitol, on the left, is the

Villa Mills on the Palatine. Farther to the left, a low tower by the Quirinal, the so-called Torre di Milizie. To the extreme left, and less distant, is the extensive royal palace on the Quirinal.

Near the middle of the gardens, beside the little *Café*, rises an *Obelisk*, originally erected by Hadrian in front of the tomb of Antinous. It lay in a vigna outside the Porta Maggiore till 1633, and was erected here in 1822. The varions walks are embellished with busts of distinguished Italians. From the promenades on the N. side we overlook the Villa Borghese. To the right of the road leading to the S. exit of the Pincio is a monnment by Ercole Rosa, erected in 1883 to the memory of the brothers *Cairoli* of Pavia, who fell in the contests near Rome in 1867 and 1870. A monument in the form of a globe, to the left, near the exit, commemorates *Galileo Galilei*, who was confined in the Villa Medici from 1630 to 1633, at the instance of the Inquisisition. The exit is closed by an iron gate.

Leaving the Pincio by this S. gate, we observe to the left the Villa Medici. In front of it is an avenue of evergreen-oaks and a fountain, whence a celebrated view of St. Peter's, most striking towards evening or by moonlight, is obtained.

The **Villa Medici** (Pl. D, E, 1, 2), erected in 1540 by *Annibale Lippi*, has a tastefully decorated garden-façade. The garden is entered by the iron gate on the left, or from the house by the staircase on the right (20-25 c. to the doorkeeper if closed). In 1803 the French Academy of Art, founded in 1666, was transferred hither.

Farther on is the upper entrance to the lift mentioned below. The street ends in the Piazza della Trinità (Pl. E, 2), in which rise a conspicuous *Obelisk* and the church of **Santissima Trinità de' Monti**, containing a fresco of the Descent from the Cross by *Daniele da Volterra*. This church is seldom open except in the evening at vespers, when the nuns from the adjoining Convent of the Sacré Coeur usually perform choral service with organ-accompaniment.

To the S.E. from the Piazza the broad *Via Sistina* (p. 214) runs to the left, and to the right the small *Via Gregoriana*, which cnds in the Via Capo le Case, while the *Scala di Spagna*, constructed in 1721-25, descends to the Piazza di Spagna. Artists' models in picturesque costumes frequent its vicinity. At the foot of the steps to the left is the house where *John Keats* died in 1821.

The Piazza di Spagna (Pl. D, E, 2; 82 ft.; tramway & omnibus Nos. 7, 16, 20, see pp. 198-200), with its hotels and shops, is the central point of the strangers' qnarter. Opposite the steps is *La Barcaccia* (barquc), a fountain by Bernini. The *Via Condotti*, with its many jewellers' and other shops, leads hence to the Corso Umberto Primo (p. 226). The *Via del Babuino*, leading to the Piazza del Popolo, is mentioned on p. 211. The *Via Due Macelli*, running in the opposite direction, is continued by a tunnel (p. 221) to the Via

Nazionale. — In the N. E. corner of the piazza, near the Hôtel de Londres, at the end of the Vicolo del Bottino, is a lift *(ascensore)* which ascends to the Pincio (exit to the W. of Santissima Trinità de' Monti, p. 213; 10 c. up, 5 c. down). — In the S. prolongation of the piazza rises the *Column of the Immacolata*, erected in 1854. Beyond is the *Collegio di Propaganda Fide* (Pl. E, 2), founded by Gregory XV. in 1622 for the propagation of the Roman Catholic faith, where pupils of many different nationalities are educated as missionaries. — The *Palazzo di Spagna* to the right, which gave its name to the piazza, is the Spanish Embassy to the Curia. It is adjoined by the small Piazza Mignanelli (Pl. E, 2).

We follow the Via di Propaganda running to the S. on the right, past the church of *Sant' Andrea delle Fratte* (Pl. E, 3), and enter the Via del Nazareno (Pl. E, 3), which ends in the Via del Tritone (p. 227). — Continuing in the same direction, the Via della Stamperia brings us to the *Piazza di Trevi*, where the ***Fontana di Trevi** (Pl. E, 3), designed by *Nicc. Salvi* in 1735 and completed in 1762, the most magnificent of the Roman public fountains, yields an unstinted supply of pure water. The figure of Neptune in the central niche is by *Pietro Bracci;* at the sides, Health (right) and Fertility (left); in front, a large stone basin. The fountain is built against the Palazzo Poli. — The street opposite leads to the Piazza and Via Pilotta on the S., where the entrance to the *Galleria Colonna* (p. 231) is situated.

b. Via Sistina. The Ludovisi Quarter. Quattro Fontane. Via Venti Settembre and Piazza del Quirinale.

The Via Sistina (Pl. E, 2, 3), which begins at the top of the Scala di Spagna and runs thence to the S.E., descends into the hollow between the Pincio and the Quirinal, then, with its continuation the *Via Quattro Fontane* (p. 215), passes the Piazza Barberini (see below), crosses first the crest of the Quirinal and, beyond another hollow, that of the Viminal, and finally, under the name of *Via Agostino Depretis* (p. 221), ends on the Esquiline at the church of Santa Maria Maggiore (p. 222), which fills in the vista from the higher points along the entire line of streets.

At the junction of the Via Sistina and the Via Quattro Fontane, at the end of the Via del Tritone (p. 227) on the W., lies, on the slope ascending to the left, the Piazza Barberini (Pl. F, 3; omnibuses Nos. 17 & 21, see pp. 199, 200), the chief decoration of which is the ***Fontana del Tritone,** by *Bernini*, with a Triton blowing a conch. — Farther up the slope, to the N.W., rises the church of *Santa Maria della Concezione* (Pl. F, 2), or *dei Cappuccini* (1624), with a picture of St. Michael by Guido Reni (1st chapel, right) and some remarkable subterranean burial-chapels.

The winding Via Veneto ascends to the new quarter which has sprung up since 1885 on the site of the former *Villa Ludovisi*, occupied in antiquity by the Gardens of Sallust. In the Via Veneto, just before its intersection with the Via Ludovisi and the Via Boncompagni, stands the imposing *Palazzo Margherita* (Pl. F, 2), formerly the *Pal. Boncompagni-Piombino*, now the residence of the widowed Queen Margherita. The celebrated collection of antiquities has been transferred to the Museo delle Terme (p. 219).

From the Palazzo Margherita the Via Veneto goes on to the *Porta Pinciana* (Pl. F, 1; the E. entrance to the Villa Borghese, comp. p. 307). The second cross-street to the left, the Via Lombardia, contains the Casino dell' Aurora (Pl. E, 2), belonging to the former Villa Ludovisi, now the seat of the American Academy of Art, with fine ceiling-paintings by *Guercino* (not accessible).

Following the Via Quattro Fontane (Pl. F, 3) from the Piazza Barberini (p. 214) we notice at the corner on the left the —

Palazzo Barberini (Pl. F, 3) begun by *Maderna* under Urban VIII. and completed by *Bernini*. The garden in front contains a marble *Statue of Thorvaldsen*, by E. Wolff, after a work by the master himself, erected here, near his studio, by his pupils and friends in 1874.

The principal staircase is to the left under the arcades; built into it is a Greek tomb-relief (top-half modern); on the landing of the first floor, a lion in high-relief. At the top of the staircase is the *Sculpture Saloon*, with a large ceiling-painting by *Pietro da Cortona*. This room is shown only in the absence of the Spanish ambassador to the Quirinal, who occupies this part of the palace.

The **Galleria Barberini,** on the S. side of the right wing (entr. by the garden; adm. see p. 202), now contains only a few unimportant pictures, the principal works having been transferred to the private apartments. — Room II. 68. *R. Mengs*, Portrait of the artist's daughter. *Statue by a Greek master, representing a suppliant for protection at an altar. — Room III. 76. 'La Schiava', portrait by an imitator of *Palma Vecchio;* 82. *Dürer*, Christ among the Scribes, painted in 5 days at Venice (1506); 86. *Raphael*, Portrait of the so-called Fornarina, so frequently copied, sadly injured; 92. *Claude Lorrain*, Sea-piece; 94. *Andrea del Sarto*, Holy Family. — Room IV. 88. *Guido Reni*, Supposed portrait of Beatrice Cenci, who was executed in 1599 for the murder of her execrable father; 85. *Scip. Gaetano*, Lucrezia Cenci, stepmother of Beatrice.

The Via Quattro Fontane ascends the Quirinal, at the top of which it intersects the Via Venti Settembre. At the point of intersection are the *Quattro Fontane* (Pl. F, 3), the four fountains after which the street is named. To the right is the small church of *San Carlo*, in the most extravagant baroque style.

The Via Venti Settembre (Pl. F, 3, G, 2; tramways Nos. 1, 2, 5, & 11, see pp. 198, 199), connecting the Quirinal with the Porta Pia, derives its name from the entry of the Italian troops on Sept. 20th, 1870. The first house to the right is the *Palazzo Albani*, originally built by Dom. Fontana, and afterwards inhabited by Cardinal Al. Albani (p. 310). Farther on, to the right, are the *War Office* (1888), and then the round church of San Bernardo (Pl. G, 3), originally one of the corner-halls of the Thermæ of Diocletian (p. 217); on the

left the churches of *Santa Susanna* and *Santa Maria della Vittoria* (Pl. F, G, 2), both of the 17th cent.; finally, on the right, the fountain of the *Acqua Felice* (p. 220) and the *Ministry of Finance*, in front of which is a statue of Quint. Sella (d. 1884), minister of finance. — *Porta Pia*, see p. 310. To the right, just inside the gate, is the *British Embassy*, in the former Villa Torlonia (Pl. H, 2).

From the Quattro Fontane (p. 215) the Via del Quirinale (Pl. F, 3) leads to the S.W., passing, on the right, buildings connected with the royal palace, and, on the left, the church of *Sant' Andrea*, built by Bernini in 1678, and a small public garden containing an equestrian statue of *Carlo Alberto*, father of Victor Emmanuel II. The street ends at the Piazza del Quirinale (Pl. E, 4), in the centre of which are a *Fountain* with an antique granite basin, an *Obelisk*, 48 ft. high, removed hither from the Mausoleum of Augustus (p. 226), and two colossal marble **Horse Tamers, 18 ft. high, dating from the imperial epoch. These admirable groups once stood in front of the Thermæ of Constantine (p. 217) and have never been buried or concealed from view; for centuries the piazza derived its name from them ('Monte Cavallo'). The apochryphal inscriptions on the pedestals, *Opus Phidiae* and *Opus Praxitelis*, were added about the 5th, and restored in the 16th century.

Opposite the royal palace is the former *Consulta*, now the *Ministry of Foreign Affairs*. The piazza commands a fine view of the town with St. Peter's in the background. The *Via della Dataria* (to which a flight of steps descends) leads straight to the Corso Umberto Primo; the second cross-street to the right, the Via di San Vicenzo, ends at the Fontana di Trevi (p. 214).

The **Regio Palazzo del Quirinale** (Pl. E, 3), begun in 1574 by *Flaminio Ponzio* and subsequently enlarged, was a favourite summer-residence of the popes on account of its healthy situation. Since 1870 the king of Italy has resided here, and during his presence a small part only is shown to the public.

In order to visit the interior (Sun. & Thurs. 12-3) a permesso must be obtained (10-12) at the 'Ministero della Casa Reale', Via del Quirinale 30 (1st floor), near Sant' Andrea. Visitors ascend the wide staircase to the left at the end of the vestibule. An interesting fresco by *Melozzo da Forlì* has been built into the wall on the landing, representing Christ in a cloud of angels. At the top of the staircase we write our names in a book, and obtain an escort (no fee). Of special interest are the Cappella Paolina, erected by *Carlo Maderna*, and decorated with gilded stucco-work and tapestry of the 18th century; the rich suite of Drawing Rooms and Reception Rooms, in one of which is a fine ceiling-painting by *Overbeck*, to commemorate the flight of Pius IX. in 1848 (Christ eluding the Jews who endeavoured to cast him over a precipice; Luke iv. 28, 29); and the Royal Guest Chambers. The frieze of the former audience-chamber here is a cast of *Thorvaldsen's* Triumphal Procession of Alexander the Great, ordered by Napoleon I. for this saloon (p. 21).

Immediately to the left in the continuation of the Via del Quirinale is the **Palazzo Rospigliosi** (Pl. E, 4), erected in 1603 on the ruins of the Thermæ of Constantine. The *Galleria Pallavicini* is contained in the so-called Casino.

We enter the court by a gate, pass through the door marked 'Galleria' immediately to the left, and ascend the steps to the Casino Rospigliosi (adm., see p. 203; 25-50 c.), the principal hall of which contains a famous *Ceiling-painting by *Guido Reni:* Aurora strewing flowers before the chariot of the god of the sun, who is surrounded by dancing Horæ; the master's finest work, executed about 1609. The colouring deserves special notice; the golden hue surrounding the figure of Apollo is gradually shaded off to blue and white, and to green and white. On the table opposite the entrance is a mirror, in which the painting may be conveniently inspected. Right wall: *Van Dyck*, Portrait. In the room on the right: left wall, 36. *Lorenzo Lotto*, Triumph of Chastity; right wall, 52. *Luca Signorelli*, Holy Family. The room to the left contains unimportant works.

The Via del Quirinale ends to the S. in the Via Nazionale (p. 220).

c. From the Piazza delle Terme through the Via Nazionale to the Piazza Venezia.

On the S.E. side of the Piazza delle Terme, so called from the Thermæ of Diocletian situated here, and the adjoining Piazza dei Cinquecento (Pl. G, 3; tramways Nos. 1, 2, 6, 7, 9-13, see pp. 198, 199) is the **Railway Station,** constructed in 1872. Opposite the arrival-platform begins the wide *Via Cavour* (p. 223). In front of the main façade of the station, which faces the Thermæ, is a *Monument* to the 500 Italian soldiers who were surprised and slain at Dogali by the Abyssinians in 1886. A small obelisk, found in 1882, has been incorporated in this monument. To the N.E. of the station is the most important extant fragment of the *Servian Wall* (p. 205), about 40 ft. in height.

The **Thermæ of Diocletian** (Pl. G, 3) were the most extensive thermæ in Rome, and were completed by Diocletian and his co-regent Maximian in 305-6 A.D. The principal building was enclosed by a peribolos, the outline of the round central portion ('exedra') of which is preserved by the modern houses at the beginning of the Via Nazionale (p. 220). The corners were occupied by circular domed structures, one of which is now the church of San Bernardo (p. 215), and another is built into a girls' school in the Via Viminale.

Pius IV. entrusted *Michael Angelo* with the task of adapting part of the Thermæ for a Carthusian Convent. The large vaulted central hall was accordingly converted in 1563-66 into the church of ***Santa Maria degli Angeli** (Pl. G, 3). In 1749 *Vanvitelli* disfigured the church by converting the nave into the transept, blocking up the portal which was at the end on the right, and placing the entrance on the W. side.

A small Rotunda is first entered. The first tomb on the right is that of the painter Carlo Maratta (d. 1713), the first on the left is that of Salvator Rosa (d. 1673). We next enter the great Transept. The

niche on the right in the passage contains a colossal statue of St. Bruno, by *Houdon;* in the chapel on the left, the Delivery of the Keys, by *Muziano.* — Most of the large pictures were brought from St. Peter's, where they are replaced by copies in mosaic. In the right half, on the left, St. Jerome among the hermits, by *Muziano* (landscape by *Bril).* In the left half: on the left, Mass of St. Basil with the Emperor Valens, by *Subleyras.*

The remaining parts of the Thermæ, formerly occupied by the Carthusians, now accommodate various charitable and educational institutions and the —

***Museo Nazionale Romano delle Terme Diocleziane.** The museum is intended for the reception of antiques discovered on public property within the city-limits, but its scope has been enlarged by the addition of the splendid Boncompagni Collection (see p. 219). Admission, see p. 203. The Entrance is by the door to the right in the corner opposite the railway-station (marked 'Ospizio Margherita per i Poveri Ciechi') and then to the left in the court.

We first ascend at the end of the corridor to the —

First Floor. — Room I. Fragment of a Group, representing the Rape of Oreithyia (or of a Lapitha). To the left of the entrance, rude mosaic picture of a skeleton, with the legend Γνωθι σαυτον ('know thyself'), and other mosaics. — To the left is Room II. Sculptures from the tomb of *C. Sulpicius Platorinus,* a man of rank of the time of Augustus (drawing of the monument near the exit-door); richly decorated marble urns; bust of a girl. This room also contains excellent stucco reliefs similar to those in Room V. — Room III. **Bronze Figure of a Pugilist,* highly realistic in conception; Bronze Statue of a Man leaning on a staff; *4. *Bronze Statue of Dionysos,* with inlaid silver ornamentation (3rd cent. B.C.). — Room IV. Apollo, after a youthful work by Phidias; Head of a girl, with a fillet in her hair (Hygieia; 5th cent. B.C.); to the right, Athena, almost archaic in character; Female Statue, with delicate drapery. — Room V. Admirable stucco reliefs from the Roman house found in the Farnesina garden (p. 303). In the centre, marble statue of Dionysos. — Room VI. In the centre: **Marble Statue of a Kneeling Youth,* a Greek original. By the window, Head of a dying Persian; Head of a sleeping girl. — On the walls are paintings on a black ground, from the above-mentioned Roman house. In the adjoining cabinet on the left are fragments of portrait-statues of Vestal Virgins, found in the Atrium Vestæ (p. 255), all of which have the distinctive coiffure of their order. The best is the half-length figure opposite the entrance. The cabinet on the right contains a *Hermaphrodite,* the best extant specimen of this type. — A short passage leads to Room VII, containing the finest specimens of mural decoration from the above-mentioned Roman house. The paintings on a red ground (which adorned a bedchamber)

imitate pictures let into the wall. In the middle of the room is a glass-case containing gold ornaments, etc. The following Rooms (VIII-XI) also contain frescoes from the above-mentioned house. In a glass-case in Room VIII are bronzes and glass vessels. — In Room X is a seated female figure in black marble. — Room XI (entered from Room VII) contains Greek portrait-heads. — In the adjoining Room XII are mosaics (mythological scenes, figures of the Muses) and busts of Roman Emperors. — Room XIII. Mosaics (four charioteers in the colours of the four parties of the circus); basalt statue of a boy. — Room XIV. Marble vase, with scenes in relief from the Eleusinian mysteries.

We now enter a Corridor (XV) containing objects found in Longobardic cemeteries (7th cent.). In the N. part of this corridor are glass-cases containing coins found in the Atrium Vestæ (p. 255), including a treasure of 830 English coins (871-946), probably sent to Rome as Peter's Pence'. — We now return to the staircase and, descending to the —

Ground Floor, enter the *Carthusian Cloisters*, constructed after *Michael Angelo's* designs. Straight in front is the W. Corridor, in which is (23) a beautiful statue of Hera. — Opening off the N. corridor of the cloisters are six small dwellings of the monks, filled with inscriptions and sculptures. The fine portrait-heads in the second, the reliefs in the fifth, and the admirable sculptures in the sixth (doors B, E, & F) should be noticed. — At the end is a large mosaic representing a landscape on the Nile. — We traverse the E. corridor, in which a wall from the *Ara Pacis* (comp. p. 142) has been reconstructed, to the S. corridor. The first door on the left here leads to eight small rooms affording temporary accommodation for the —

***Museo Boncompagni**, the collection of antiquities brought from the former Villa Ludovisi (p. 215), and acquired by the state in 1900. Some of the principal works probably adorned the Gardens of Sallust (p. 215). — Room I. *7. *Throne of Aphrodite*, the goddess is shown emerging from the sea, a worshipper on either side (archaic work); 33. Colossal head of a goddess ('Hera'). — Room II. *37. *Ares resting* (copy after Lysippus). — Room IV. *43. *A Gaul and his Wife*, a colossal group of the first Pergamenian school (to escape the capture which threatens both, the Gaul has slain his wife and now takes his own life); **86. *Head of a Sleeping Erinys* ('Medusa Ludovisi'). — Room V. **66. *Juno Ludovisi* (4th cent. B.C.), the most celebrated head of Hera extant; 57. Athena Parthenos, a poor imitation of the famous work of Phidias, executed about the beginning of the imperial epoch. — Room VI (next R. I). 32. Satyr pouring wine, after Praxiteles. — Room VII. So-called Orestes and Electra, probably a sepulchral group (1st cent. B. C.). — Room VIII. Statue of Antoninus Pius.

The central garden contains architectural fragments and remains of sculptures, seven colossal heads of animals from a fountain, and sarcophagi. The cypresses are said to have been planted by Michael Angelo.

Proceeding from the Piazza delle Terme to the N.W., and passing the *Grand Hôtel*, we reach the Piazza San Bernardo (Pl. F, G, 3). At the corner of the Via Venti Settembre (p. 215) stands the Fontanone dell' Acqua Felice, erected by *Dom. Fontana.* The water is brought from the Alban Mts. by means of an aqueduct built in 1583. The statue of Moses, a bad imitation of Michael Angelo's work, is by *Prospero Bresciano.*

In the middle of the Piazza delle Terme, opposite the entrance to Santa Maria degli Angeli (p. 217), is a *Fountain*, fed by the *Aqua Marcia* (restored in 1869), which sends up a copious and lofty jet especially conspicuous at night, when the piazza is lighted by electricity. The bronze group of naiads and marine monsters was added by Rutelli in 1900.

Opposite the fountain, and intersecting the 'exedra' (p. 217) of the Thermæ, runs the broad Via Nazionale (Pl. G-E, 3, 4), traversed throughout its length by tramways Nos. 2, 6, and 9, partially also by Nos. 1, 7, & 10 (see pp. 198, 199), now one of the busiest streets of the city, and during the season as thronged with passengers and vehicles as the Corso itself. On the left stands the *Hôtel Quirinale* and (farther on) the American Episcopal *Church of St. Paul*, with a mosaic in the apse by Burne-Jones. The most important intersecting thoroughfare is formed by the *Via Quattro Fontane* and the *Via Agostino Depretis*, the former leading on the right to the Pal. Barberini (p. 215), the latter to the left to Santa Maria Maggiore (p. 222).

To the right is the small church of *San Vitale.* Farther on, on the same side, is the handsome building of the **Galleria Nazionale d'Arte Moderna** (Pl. F, 4), which contains the largest existing collection of Italian art of the 19th century. Entrance to the left in the vestibule (adm., see p. 202).

Ground Floor. A small room to the left of the entrance contains Sculptures: 43. *Ginotti*, Euclid as a child; 39. *Belliazzi*, Sleeping shepherd-boy; in the centre, 62. *Cifariello*, Jesus and Mary Magdalen. — On the First Floor is the Picture Gallery. Room I. 206. *Ciseri*, Ecce Homo; 9. *Ferrari*, Gethsemane. In the adjoining Cabinet: 91. *Podesti*, Triumph of Venus; 11. Death-mask of Canova. Opposite is a series of small rooms, in the 1st of which and that adjoining on the right are paintings by *Celentano*, and in the 2nd and adjoining room, paintings by *Palizzi*. In Room II, which we enter next: 65. *Tarufffni*, Victim of the Nile; *Sciuti*, Temple of Venus; *Muzioli*, Temple of Bacchus. In the 3rd small room: 178. *Vannutelli*, Juliet's funeral; the 4th small room: sketches by *Faustini* and *Barabino*. Room III (in the corridor, 79. *Michetti*, Shepherdess): 14. *Michetti*, The Vow; 71. *Nono*, Refugium Peccatorum. In the last Cabinet, Water-colours of Pompeian scenes by *Bazzani*. — Room III. opens into the gallery round the court; descending the stairs at the end we enter a second Sculpture Room: *Ximenez*, Re-

surrection; 75. *Vela*, Victims of labour (bronze relief). — We reascend the staircase and turn to the left through a narrow corridor with water-colours and sketches into Room IV: 40. *Calderini*, Winter; 106. *Segantini*, Cattle drinking. Room V: 195. *Sassi*, Monte Rosa; *Vizzotto-Alberti*, Peasant girls; 64. *Castelli*, Kingdom of Pan; 104. *De Martino*, The ironclad Lépanto. Room VI. Historical pictures by *Postiglione* (115) and *Sciuti* (227); 82. *Simi*, Rural Graces. Now through the narrow corridor containing a colossal bronze group (Roman saturnalia) by *Biondi*, and back to the gallery over the court.

Farther on in the Via Nazionale, to the right, is the S. entrance to the Tunnel under the Quirinal, 380 yds. in length and 50 ft. in width, which was completed in 1902. The tunnel opens direct communication with the Piazza del Popolo, the N. entrance being in the Via Due Macelli (p. 213). It is traversed by the tramways Nos. 7 & 10 (see pp. 198, 199). At the corner is the *Palazzo Hüffer;* farther on are the *Banca d'Italia* (on the left) and the high-lying gardens of the *Villa Aldobrandini* (Pl. E, F, 4).

At the beginning of the Via del Quirinale (p. 217; to the right) the Via Nazionale expands into a triangular piazza, in the centre of which stands a fragment of the *Servian Wall* (p. 205) enclosed by a railing.

To the S., behind the 17th cent. church of *Santa Caterina di Siena* (Pl. E, 4), rises the *Torre delle Milizie,* erected about 1200, also called *Torre di Nerone,* because Nero is popularly believed to have witnessed the conflagration of Rome from the top. — To the right, at the beginning of the Via Panisperna, is the church of *Santi Domenico e Sisto* (Pl. E, F, 4), with its lofty flight of steps, built about 1640.

The Via Nazionale now descends the slopes of the Quirinal (95 ft.) in a wide curve. The flight of steps on the left descends to Trajan's Forum (p. 261). Farther on, to the left, is a mediæval tower of the Colonna, with immured fragments from the Forum of Trajan. At the next corner, to the left, stands a *Waldensian Church,* and to the right the *Teatro Drammatico Nazionale.* Beyond is the S. façade of the *Pal. Colonna* (p. 231), between the Via della Pilotta, where the entrance to the picture-gallery is situated, and the Piazza Santi Apostoli (p. 231). The Via Nazionale ends in the *Piazza Venezia* (p. 230), its W. prolongation being formed by the Via del Plebiscito and the Corso Vittorio Emanuele (p. 236).

d. The South-Eastern Quarters.

From the intersection (p. 220) of the Via Nazionale and the Via Quattro Fontane, the Via Agostino Depretis (Pl. F, G, 3, 4) to the S.E. leads directly to Santa Maria Maggiore. We turn to the right before reaching the sloping piazza in front of the latter, enter the Via Urbana, and after a few paces reach —

Santa Pudenziana (Pl. G, 4; open till 9, Sun. till 10 a.m.;

1-4 p.m. by applying to the verger, Via Urbana 161), traditionally the oldest church in Rome, erected on the spot where St. Pudens (2nd Timothy, IV, 21) and his daughters Praxedis and Pudentiana, who entertained St. Peter, are said to have lived. It has recently been modernised in very bad taste. In the façade, adorned with modern mosaics, is an ancient portal borne by columns, which also has been restored. Pleasing campanile of the 9th century.

Interior. The nave and aisles are of unequal length. In the pillars are still to be seen the ancient marble columns which originally supported the clerestory. The **Mosaics* in the tribune (390 A. D.), Christ with the Apostles, and St. Praxedis and St. Pudentiana, with a rich architectural background, are among the finest in Rome (several of those on the right are modern). At the extremity of the left aisle is an altar with relics of the table at which St. Peter is said first to have read mass. Above it, Christ and Peter, a group in marble by *Giov. Batt. della Porta.*

In the Piazza dell' Esquilino (Pl. G, 4; tramway No. 1, see p. 198), the square in front of the choir of Santa Maria Maggiore, stands one of the two *Obelisks,* 48 ft. in height, which formerly rose in front of the Mausoleum of Augustus (the other is on the Quirinal, p. 216). — The piazza is intersected by the broad *Via Cavour* (p. 217), which is carried down from the railway-station between the Esquiline and Viminal to the Forum Romanum (see p. 225).

The façade of the church overlooks the Piazza Santa Maria Maggiore (tramways Nos. 11, 13, & 19, see p. 199), embellished with a handsome *Column* from the basilica of Constantine, placed here by Paul V. and crowned with a bronze figure of the Virgin.

***Santa Maria Maggiore** (Pl. G, 4), also named *Basilica Liberiana* and *Sancta Maria ad Nives,* is the largest of the eighty churches in Rome dedicated to the Virgin. According to a legend which cannot be traced farther back than the 13th cent., the Virgin appeared simultaneously in 352 A. D. to the devout Roman patrician Johannes and to Pope Liberius (352-366), in their dreams, commanding them to erect a church to her on the spot where they should find snow on the following morning (5th Aug.). The *Basilica Liberiana,* which they are said to have built, was re-erected by Sixtus III. (432-40), and of this edifice the nave with its ancient marble columns and mosaics is still preserved. After the 12th cent. the church was farther altered in the mediæval style. The two large side-chapels, covered with domes, were added by Sixtus V. in 1586 and Paul V. in 1611. The exterior of the tribune was remodelled to its present form by Clement X.

The *Façade* was designed by Fuga in 1743. The five portals in the porch correspond with four entrances to the church (the last of which on the left, the Porta Santa, p. 280, is now built up) and a blind door. The loggia (staircase to the left in the vestibule; one of the vergers opens the door) contains mosaics from an earlier façade, executed about 1300.

The Interior, dating from the pontificate of Sixtus III., produces a rich and imposing effect. The pavement of the Nave dates from the 12th cent. and the handsome ceiling, attributed to *Giul. da Sangallo*, is richly gilded with the first gold brought from America. The architrave, adorned with mosaic, is supported by 40 Ionic columns, 36 in marble and 4 in granite; above and on the chancel-arch are *Mosaics* of the 5th cent., still quite antique in spirit (only slightly restored; good light early in the morning). Those on the arch apparently refer to Mary as the Mother of God; Annunciation, Infancy of Christ, Slaughter of the Innocents, etc.; left wall, history of Abraham, Isaac, and Jacob; right wall, Moses and Joshua. — In front of the chancel-arch is the *High Altar*, consisting of an ancient basin of porphyry, said to have been the tomb of the Patrician Johannes and containing the remains of St. Matthew and other relics; the canopy is borne by four columns of porphyry. Below the high-altar is the richly-decorated *Confessione di San Matteo*, in which are preserved five boards from the Holy Manger *(Presépe)*. Between the flights of steps descending to the Confessio is a kneeling *Statue of Pius IX.*, by Jacometti. — In the apse of the Tribune are mosaics by *Jacobus Torriti* (1295): Coronation of the Virgin, with saints, near whom are Pope Nicholas IV. and Card. Jac. Colonna.

At the beginning of the nave are the tombs of Nicholas IV. (d. 1292) on the left, and Clement IX. (d. 1669) on the right, erected by Sixtus V. and Clement X. respectively. Right Aisle: First chapel, *Baptistery* with fine ancient font of porphyry. Farther on is the Cappella del Crocifisso with 10 columns of porphyry. — In the Right Transept is the sumptuous Sixtine Chapel, constructed by *Dom. Fontana* under Sixtus V. and gorgeously restored; in the niche on the left, St. Jerome by *Ribera;* on the right, occupying the whole wall, the monument of Sixtus V., with a statue of the pope by *Valsoldo;* on the left, monument of Pius V. by *Leonardo da Sarzana.* — At the end of the right aisle, the Gothic monument of Card. Consalvi (Gunsalvus, d. 1299) by *Johannes Cosmas.*

Left Transept. Opposite the Sixtine Chapel is the Borghese Chapel, constructed by *Flaminio Ponzio* in 1611, and also covered with a dome. Over the altar, which is gorgeously decorated with lapis lazuli and agate, is an ancient and miraculous picture of the Virgin (almost black), painted according to tradition by St. Luke, which was carried by Gregory I. as early as 590 in solemn procession through the city. The monuments of the popes (l.) Paul V. (Camillo Borghese, d. 1621) and (r.) Clement VIII. (Aldobrandini, d. 1605) are by pupils of Bernini. — The Crypt contains tombs of the Borghese family.

To the S. of the Piazza Santa Maria Maggiore, in the small Via Santa Prassede, is a side-entrance to the church of —

***Santa Prassēde** (Pl. G, 4), erected by Paschalis I. in 822, and dedicated to St. Praxedis (p. 222). It was restored (in bad taste) finally in 1869.

The *Mosaics* (9th cent.) deserve notice. On the triumphal arch the New Jerusalem guarded by angels, Christ in the centre, with angels on each side; on the arch of the tribune the Lamb, at the sides the seven candlesticks and the symbols of the Evangelists; lower down the twenty-four elders; in the round part of the apse, Christ surrounded with saints (on the right Paul, Praxedis, and Pope Pascbalis with the church; on the left Peter, Pudentiana, and Zeno). — Right Aisle. The 3rd chapel is the *Chapel of St. Zeno* (ladies admitted on the Sundays in Lent only; the sacristan opens the door when desired). At the entrance are two columns of black granite with ancient entablature. Above are mosaics (9th cent.): Christ and the Apostles, the Madonna and eight holy women. In the interior are more mosaics (on a gold ground); in a niche to the right is the column at which Christ is said to have been scourged. — The marble top of a well in the nave indicates the spot where St. Praxedis buried

the bones of martyrs. — The CONFESSIO (keys kept by the sacristan) contains ancient sarcophagi with the bones of the sister-saints Praxedis and Pudentiana on the right, and those of martyrs on the left. The altar is decorated with fine mosaics of the 13th century. Above it, an ancient fresco of the Madonna between the two sisters.

To the S.E. of the Piazza Santa Maria Maggiore run two important thoroughfares: the *Via Merulana* (tramway No. 3, see p. 198) on the right, leading to the Lateran (p. 272), and the VIA CARLO ALBERTO on the left. A cross-street in the latter to the right leads to the church of *San Vito* and the *Triumphal Arch of Emp. Gallienus* (Pl. H, 4), erected by M. Aurelius Victor in 262.

The Via Carlo Alberto runs into the spacious PIAZZA VITTORIO EMANUELE (Pl. H, 4, 5; tramways & omnibus Nos. 11, 13, & 22, see pp. 199, 200) which is laid out in gardens. Here, on the left, are considerable remains of a water-tower of the *Aqua Julia* (Pl. H, 4), erroneously styled *Trofei di Mario* (see p. 241). Adjacent is the so-called *Porta Magica*, transferred from the former Villa Palombara, with a cabalistic inscription of the 17th century.

The traveller is recommended to proceed hence to the E., past the church of *Santa Bibiana*, to the *Porta San Lorenzo* (Pl. I, 4), where the road to Tivoli begins (tramway to the Piazza delle Terme, No. 12, see p. 199; steam-tramway to Tivoli, see p. 323). About $^3/_4$ M. outside the gate we reach the basilica of —

***San Lorenzo fuori le Mura**, which was founded by Constantine, rebuilt in the 6th and again in the 13th cent., and restored in 1864-70. The vestibule is supported by six antique columns. The paintings on the façade are modern. San Lorenzo is a patriarchal church, and one of the seven pilgrimage-churches of Rome.

The INTERIOR consists of two parts. The anterior LATER CHURCH, which chiefly dates from *Honorius III.* (1216-27), consists of nave and aisles, separated by 22 antique granite and cipolline columns of different shapes. The wall above is adorned with modern frescoes by *Fraccassini* (histories of St. Lawrence and St. Stephen). The pavement dates from the 13th century. Under a mediæval canopy to the right of the entrance is an ancient *Sarcophagus*, in which in 1256 the remains of Card. Fieschi, nephew of Innocent IV., were placed. In the nave are the two elevated ambones adorned with Cosmato work, that to the right for the gospel, that to the left for the epistle (12th cent.). Near the former is a spiral candelabrum for the Easter candle. At the extremity of the N. aisle a flight of 13 steps, on the left, descends to a chapel and to the catacombs.

Adjoining this building of Honorius on the E. is the OLDER CHURCH, erected by *Pelagius II.* (579-590), the pavement of which lies about 10 ft. lower. Twelve magnificent fluted columns of pavonazzetto with Corinthian capitals support the straight entablature, which consists of antique fragments and bears a gallery with graceful smaller columns and arches. On the triumphal arch are restored mosaics of the time of Pelagius II. (the earliest in Rome to show traces of the influence of the E. empire): Christ; right SS. Peter, Lawrence, and Pelagius; left SS. Paul, Stephen, and Hippolytus. The canopy dates from 1148; its dome is modern. By the wall at the back is the handsome episcopal throne (1251). — We now descend the flight of steps and reach the aisles of the church of Pelagius. The nave of the old church is now partly occupied by the

crypt, entered from above, partly by the modern marble columns supporting the floor of the above-mentioned choir. In the vestibule of the original church, behind an iron railing, is the *Tomb of Pius IX.* (d. Feb. 7th, 1878). The vestibule is gorgeously decorated with mosaics, from designs by *L. Seitz*, but the tomb itself, according to the injunctions of the deceased pope, is of the plainest character, consisting of a marble sarcophagus in a niche painted like those in the catacombs.

The Cloisters (*Chiostro;* generally closed) contain numerous fragments of sculptures and inscriptions built into the walls.

Adjoining the church is the **Campo Verano**, an extensive cemetery. The higher part, near the monument commemorating the Battle of Mentana, where Garibaldi was defeated in 1867, commands a fine view of the mountains and the Campagna.

The quarter lying to the S.E. of the Piazza Vittorio Emanuele contains several other interesting points. The so-called **Temple of Minerva Medica** (Pl. I, 5), an ancient Nymphæum of the 3rd cent., is now unfortunately surrounded with railway lines. The **Porta Maggiore** (Pl. K, 5; tramway No. 13, see p. 199), originally an archway belonging to the *Aqua Claudia*, was converted by Aurelian into one of the gates of his city-wall. Outside, between the Via Prænestina (left) and the Via Casilina (formerly Via Labicana; right), which begin here, is an antique tomb of the later republican epoch. According to the inscription it was built by *Eurysaces*, a baker; the stones imitate grain-measures laid in alternate rows; the reliefs refer to processes in his trade.

The church of *Santa Croce in Gerusalemme* (Pl. K, 6), another of the seven pilgrimage-churches, is entirely modernised. Adjacent are the remains of the ancient *Amphiteatrum Castrense.*

Leading out of the Piazza Vittorio Emanuele to the Via Cavour (p. 222) on the West is the Via dello Statuto. At its intersection with the Via Merulana, which begins at the Lateran, rises the *Palazzo Field-Brancaccio* (a station of the tramway No. 3, see p. 198), erected in 1892-96. Straight on is the Via Giovanni Lanza, which we follow to a piazza where two mediæval towers rise at the end of the Via San Martino. A flight of steps on the left ascends to **San Martino ai Monti** (Pl. G, 5), a modernised basilica with nave and aisles, containing 24 antique columns. In the right aisle are frescoes by *G. Poussin* (landscapes with scenes from the life of Elijah).

Farther on in the Via Cavour, to the left, we ascend a flight of steps to —

San Pietro in Vincoli (Pl. F, 5), another ancient basilica, also much restored and modernised, whose chief treasure is the celebrated *Moses* by Michael Angelo.

Interior (open till 11 a.m. and after 3 p.m., Sun. till 12; if closed entr. by the door on the left, No. 4; fee $^1/_2$ fr.). The nave and aisles are separated by 20 antique Doric columns. To the left of the entrance, by the pillar, is the monument of the Florentine painters Pietro and Antonio Pollajuolo (d. 1498). The fresco above it, representing the plague of 680, is probably from the studio of Antoniazzo Romano. — The Left Aisle contains, on the pavement and wall, the monument (in the corner)

of Card. Nicolaus Cusanus (from Cues on the Moselle, d. 1465). On the 2nd altar to the left a mosaic of the 7th cent. with St. Sebastian (bearded). — In the RIGHT TRANSEPT is the monument of Pope Julius II. by *Michael Angelo*, with the **Statue of Moses, represented as on the point of springing from his seat, in indignation at the idolatry of the Jews (or according to later authorities as summoning the tribes of Israel to bid them farewell). Besides the Moses, the statues of Rachel and Leah (as symbols, on the left of meditative, on the right of active life) alone were executed by the great master, and even these were not entirely his own workmanship. The figure of the pope (who is not interred here, comp. p. 281), by *Maso del Bosco*, is a failure; the prophet and the sibyl at the side are by *Raf. da Montelupo*. — The CHOIR contains an ancient marble seat from a bath, converted into an episcopal throne. A cabinet under the high-altar, with bronze doors (1477), contains the chains of St. Peter, which are exhibited to the pious on August 1st.

The adjacent monastery of the Canonici Regolari is now the seat of the physical and mathematical faculty of the university.

II. Rome on the Tiber (Left Bank).

That portion of the city which stretches from the 'hill town' to the river on the W., the new town of ancient Rome (comp. p. 206), has been since the middle ages the most densely populated quarter; and, apart from the thoroughfares which have been built across it within the last two decades, still retains its mediæval and Renaissance character. The principal street is the Corso, with its stately baroque façades of the 17th and 18th centuries.

a. THE CORSO UMBERTO PRIMO AND ADJACENT SIDE STREETS.

The *CORSO, officially called *Corso Umberto Primo* (omnibus Nos. 16 & 21, see pp. 199, 200), is the central street of the three running to the S. from the Piazza del Popolo (p. 211). It coincides with the ancient *Via Flaminia*, which began at the Capitol as the *Via Lata*. It extends to the Piazza Venezia and is 1650 yds., or nearly a mile in length.

At the beginning of the street, No. 18, on the left (E.), is the house once occupied by Goethe.

Farther on the Via de' Pontefici diverges to the right. On the left side of this street, at No. 57, is the entrance to the MAUSOLEUM OF AUGUSTUS (Pl. D, 2), built by that emperor for himself and his family. In the middle ages the Colonnas used it as a fortress. Some of the burial-chambers are still preserved; they are, however, uninteresting.

Beyond the church of *San Carlo al Corso* (Pl. D, 2), of the 17th cent., begins the frequented part of the Corso, with numerous shops, and enlivened, especially towards evening, by crowds of carriages and foot-passengers. — The busy *Via Condotti* (p. 213) is one of the side-streets to the left (E.) which run hence towards the Piazza di Spagna. Its W. continuation (on the right) is the *Via Fontanella di Borghese*, leading to the Ponte Sant' Angelo (p. 231).

Farther along the Corso, to the right, are the *Palazzo Ruspoli* (No. 418 a), built by Ammanati in 1586, and, in a piazza of oblong shape, the church of *San Lorenzo in Lucina* (Pl. D, 3), several times rebuilt

A few paces farther on the Via delle Convertite (left) leads to the Piazza di San Silvestro (Pl. D, 3; tramways Nos. 1, 5, 10 & 11, see pp. 198, 199), in which stands a monument to the poet *Pietro Metastasio* (1698-1782). In the N.W. angle of the piazza is the old church of *San Silvestro in Capite*, now belonging to English Roman Catholics. Part of the adjacent monastery has been converted into the handsome Post & Telegraph Office (p. 196), with entrances both in the Piazza San Silvestro and the Via della Vite. The other part is occupied by the ministerial *Office of Public Works*.

We next pass, in the Corso (left), the large mercantile house of the *Fratelli Bocconi*, where the *Via del Tritone* (p. 214) diverges to the Piazza Barberini (p. 214).

To the right, at the corner of the Piazza Colonna, lies the spacious *Palazzo Chigi* (Pl. D, 3), begun in 1562 by Giac. della Porta and completed by C. Maderna. It is now the seat of the Austrian Embassy to the Quirinal.

The handsome Piazza Colonna (Pl. D, 3; omnibuses, Nos. 16, 17, 20-22, see pp. 199, 200), which here interrupts the Corso, is one of the busiest squares in Rome. It derives its name from the ***Column of Marcus Aurelius**, rising in the centre and embellished like that of Trajan with reliefs from the emperor's wars against the Marcomanni and other German tribes on the Danube. The column consists of 28 blocks, besides the pedestal and capital, in all 95 ft. (100 ancient Roman ft.) in height, and has a staircase in the interior. In 1589 Sixtus V. caused the column to be restored and crowned with a statue of St. Paul. — On the W. side of the piazza is a building with a portico of ancient Ionic columns from Veii (on the groundfloor the trattorie 'Fagiano' and 'Colonna').

The streets running to the W., on the right and left of this portico, lead to the *Piazza di Monte Citorio* (p. 231). The street running to the S. leads to the left to the Piazza di Pietra, on the S. side of which are eleven Corinthian columns, 41 ft. high, of a ***Temple of Neptune**, built by Hadrian. The building to which they are attached was formerly used as a custom-house *(Dogana di Terra)* and is now the Exchange. — The *Via di Pietra* leads back to the Corso.

Farther on in the Corso, to the left (No. 239), is the **Palazzo Sciarra-Colonna** (Pl. D, 3-4), the finest of the whole street, built by *Flaminio Ponzio* early in the 17th cent.; the portal is later. It formerly contained a celebrated picture-gallery.

The handsome *Savings Bank*, opposite, by Cipolla, was built in 1868.

The first side-street beyond on the right, the Via del Caravita, leads to the Piazza di Sant' Ignazio (Pl. D, 4), containing the Jesuit church of **Sant' Ignazio**, erected in 1626-75 from designs

by *Padre Grassi;* the façade by *Algardi.* The paintings in the interior are due to *Padre Pozzo,* a master in perspective.

On the S. the choir of Sant' Ignazio adjoins the **Collegio Romano** (Pl. D, 4), formerly a school of the Jesuits. The massive principal façade looks S. towards the Piazza del Collegio Romano (tramways Nos. 2 & 8, see p. 198), where also is the entrance to the *Liceo Ennio Quirino Visconti.* — A side-entrance, on the E. side of the building, in the Via del Collegio Romano, parallel to the Corso, admits to the well-arranged *Biblioteca Vittorio Emanuele,* formed in 1870, which possesses over 500,000 printed volumes and 6000 MSS. On the second story (three flights of stairs) is the —

Museo Kircheriano, founded by the learned Jesuit, *Athanasius Kircher,* born near Fulda in 1601 (d. 1680). The rich and much more extensive **Ethnographical and Prehistoric Collection** *(Museo Etnografico-Preistorico)* was added to it in 1876. Admission, see p. 203.

In the passage to the left of the entrance is an ancient mosaic pavement; at the end, an image of Buddha. To the right of this a long Corridor begins the *Ethnographical Section:* objects from the Polar Regions, and N. and S. America. — In the six following rooms, the next corridor, and the smaller rooms beyond are objects from Australia, the South Sea Islands, and East Africa. The cabinet at the end of the corridor contains a Mexican embroidered mantle, of the time of F. Cortez. — Opening off the other side of the corridor is a series of cabinets with objects from E. Asia, India, etc.

With Cabinet No. 29 begins the *Prehistoric Collection:* Stone age, Bronze age, and Iron age. The last Cabinet (40) in the row contains the remarkable **Treasure of Praeneste,* found in 1876 near Palestrina in the Sabine Mts. in the tomb of a prince of the beginning of the 7th cent. B.C. The chief objects are exhibited on the central shelf: No. 1. Gold personal ornament, adorned with 131 figures of animals attached in rows, with admirable minute details; 26. Fragments of a silver bowl with gilt reliefs, in the Egyptian style (Victorious king and Ammou-Ra, History of Osiris; above the wing of the hawk, in tiny letters, a Phœnician name); 25, 23, 24. Similar vessels in silver gilt; 20. Two-handled gold beaker; weapons; reliefs in ivory. — Cabinet 40 opens on a Corridor containing the model of a Sardinian 'Nuragh', *i. e.* one of the conical towers used by the ancient Sardinians both as tombs and as places of refuge; also models of megalithic monuments (menhirs and dolmens) from S. Italy. Farther on, on the left, is a series of six Cabinets and a Corridor (45) with prehistoric objects from other European countries and American antiquities.

From Corridor 45 we pass through a glass-door to the rooms containing the old *Museo Kircheriano.* The first Corridor contains sculptures of small importance. Adjoining it on the left are four Cabinets. In the first are Christian inscriptions and lamps from the catacombs, bronze objects, carvings, etc. — In the second, early-Christian tombstones and reliefs from sarcophagi; a fragmentary marble vase in the centre is adorned with reliefs of the Adoration of the Shepherds and Christ enthroned. By the window is a Caricature of the Crucifixion, scratched on a piece of wall-plaster from the Pædagogium on the Palatine (p. 265): a man with the head of an ass, affixed to a cross, with a praying figure at the side and the words Ἀλεξάμενος σέβετε θεόν (Alexamenos worshipping his God). — In the third cabinet, objects in glass and terracotta. — In the fourth, a rich collection of ancient Italic bronze coins *(aes grave).* — The last room contains the celebrated **Ficoronian Cista,* a toilet-casket with admirably engraved designs representing the arrival of the Argonauts in

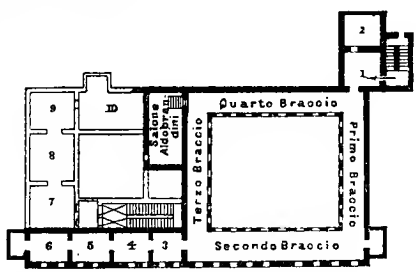
the land of the Bebrykes and the victory of Pollux over King Amycus (the copy hanging to the left of the door should be compared). The feet and the figures on the lid are of inferior workmanship; on the latter are the inscriptions (3rd cent. B.C.): 'Novius Plautius med Romai (me Romae) fecid', and 'Dindia Macolnia fileai dedit'. Here are also a fine ancient *Bronze Chair* (bisellium) inlaid with silver, domestic utensils, etc.

On the S. side of the Piazza del Collegio Romano is the entrance to the Galleria Doria (see below). To the W. lies *Santa Maria sopra Minerva* (p. 233); to the E., we reach the Corso, beside Santa Maria in Via Lata.

Continuing along the Corso past the Piazza Sciarra we reach, on the right, the *Pal. Simonetti* (No. 307). Opposite is the church of *San Marcello* (Pl. D, E, 4), in the piazza of the same name. Then (on the right) the small church of *Santa Maria in Via Lata*. The *Via Santi Apostoli* which faces it leads to the piazza of the same name and the Palazzo Colonna (p. 231).

At No. 305 on the right of the Corso is the **Palazzo Doria** (Pl. D, 4), one of the most magnificent 17th cent. palaces in Rome, with a fine colonnaded court. The *Galleria Doria-Pamphili, on the first floor, contains one of the most important art-collections in the city. It is entered from the N. side of the palace, opposite the main façade of the Collegio Romano (p. 228). Adm., see p. 202; fee 50 c.; catalogue 1 fr.

We ascend the staircase and ring at the top. Room I. contains unimportant pictures of the Venetian school. Room II. 42. *Bourguignon* and *Maratta*, Capture of the town of Castro in 1649, one of the chief military exploits of Pope Innocent X.; 60. *Salvator Rosa*, Belisarius. — From the first room we now enter the 'Galeria Grande' surrounding the arcaded court mentioned above. — Straight in front is the —



I. Gallery *(Primo Braccio)*. 70. *Guercino*, John the Baptist; 71, 72. *Claude Lorrain*, Landscapes with mythical figures; *76. *Claude Lorrain*, Landscape with a temple of Apollo; *Ann. Carracci*, 78. Assumption, 82. Pietà; *Claude Lorrain*, *88. The Mill, 92. Landscape with the Flight into Egypt. — At the end of the gallery we enter (left) the —

Cabinet containing: *118. *Velazquez*, Pope Innocent X., exhibiting an extraordinary mastery of colour. — We then traverse the —

II. Gallery *(Secondo Braccio)*, with a few antique sculptures, and enter a series of five rooms (3-6 and a cabinet). — Room III. 120. *Mazzolino*, Massacre of the Innocents; 128. *School of Ferrara* (Mazzolino), Expulsion of the money-changers. — Room IV. 143. *Copy of Raphael*, Madonna del Passeggio; 144. *Garofalo*, Holy Family; 153. *Dutch Copy after Raphael*, Joanna of Aragon; *Fra Paolino da Pistoja*, Holy Family; *159. *Rondinelli*, Madonna; 161. *Garofalo*, Visitation; 163. *Rondinelli*, Madonna; 164. *Solario*, Christ bearing the Cross; 171. *Unknown Master*, Machiavelli. — Room V. 173. *Quintin Massys*, Money-changers quarrelling; 196. *German School*, Portrait; 197, 200, 206, 209. *Brueghel*, The four elements; 208. *German*

School, Portrait. — Room VI. 215. *D. Teniers*, Rural festivity; 231. *Rubens*, A Franciscan. — Retracing our steps we now pass to the left into the —

III. Gallery *(Terzo Braccio)*: 277. *Bordone*, Venus, Mars, and Cupid; 288. *Sassoferrato*, Holy Family; 290. *Lor. Lotto*, St. Jerome; 291. *Jan Lievens* (Andrea Comodi?), Sacrifice of Isaac; 296. *Rembrandt*, Shepherd; 299. *Nic. Poussin*, Copy of the Aldobrandini Nuptials (p. 302). — We descend a few steps on the left and enter the —

Salone Aldobrandini, also used as the copying-room, to which the finest pictures in the collection are frequently brought. On the walls: Landscapes by *Gasp. Poussin* and his followers. — *Antiquities:* on the steps to the right, corresponding to those at the entrance, Replica of the so-called Artemis of Gabii in the Louvre; in front of the fireplace, Ulysses escaping from the cave of Polyphemus; in the centre, Young Centaur and a round Ara with delicate ornamentation. — We reascend the steps and enter the —

IV. Gallery *(Quarto Braccio)*. 376. *Sassoferrato*, Madonna; 384. *Saraceni*, Rest on the Flight into Egypt; 386. *Titian*, Portrait; 387. *Correggio*, Triumph of Virtue, unfinished, ground-colour in tempera; *388, *Titian*, Daughter of Herodias (youthful work); *403. *Raphael*, Navagero and Beazzano, Venetian scholars; 406. *Lod. Carracci*, St. Sebastian; 410. *Old Copy of Giorgione* (?), Concert (p. 163).

In the Corso, opposite the Palazzo Doria, rises the *Palazzo Odescalchi*, erected in the Florentine style in 1887-88, next to which is the *Pal. Salviati* (17th cent.).

The Corso ends in the Piazza Venezia (Pl. D, E, 4), the centre of the tramway system (tramways Nos. 1-4, 6, 8, 9, omnibuses Nos. 16, 18, 19, 21, see pp. 198-200), from which the *Via Nazionale* (p. 220) diverges to the left, and the Via del Plebiscito, continued by the *Corso Vittorio Emanuele*, to the right. The corner-house to the right is the *Palazzo Bonaparte*.

The piazza derives its name from the ***Palazzo Venezia**, a castellated edifice begun in 1455 in the Florentine early-Renaissance style. The stones were brought from the Colosseum. Pius IV. presented it in 1560 to the Venetian republic, and it is now the seat of the Austrian embassy to the Curia.

The N. Slope of the Capitol, which here faces us, has been in process of transformation since 1885. In order to provide space for the substructures of the *Victor Emmanuel Monument* (p. 247) and to afford an unimpeded view from the Corso, several blocks of houses have been pulled down.

At the beginning of the *Via di Marforio* (Pl. E, 5), which runs to the S.E. towards the Forum and is now open for foot-traffic only, is a monument dating from the 1st cent. B.C., erected, according to the inscription, by the senate and people to *C. Poblicius Bibulus* 'in honour of his sterling worth'.

To the E. of this point lies Trajan's Forum (p. 261); to the W. the Piazza San Marco (Pl. D, E, 4), with the church of *San Marco*, the portico of which was built by Giacomo da Pietrasanta in 1466 (the mosaics in the apse are of the 8th cent.). The Via San Marco terminates in the *Via Aracœli*, which leads to the Piazza Aracœli (p. 241) and the Capitol on the left, and to the Piazza del Gesù (p. 236) on the right.

To the E. of the Piazza Venezia, at the bend in the Via Nazionale (p. 220), and between the long Piazza Santi Apostoli and the *Via Pilotta*, rises the —

Palazzo Colonna (Pl. E, 4), begun by Martin V. about 1417 and much altered in the 17th and 18th centuries. The PICTURE GALLERY on the first floor is entered from the Via della Pilotta, No. 17 (adm., see p. 202; ½ fr.; catalogue 1 fr.).

The gallery contains numerous portraits of the Colonna family by *Pietro Novelli*, *Van Dyck*, and others. — In the VESTIBULE, Antique figure of a girl playing with astragali. — ROOM I. 12. *Bonifazio I.* (not Titian), Madonna and saints; 15. *Palma Vecchio*, Madonna and saints. — ROOM II is splendidly decorated. The ceiling-paintings (Battle of Lepanto, 1571) date from the late 17th cent.; on the walls are mirrors painted with flowers by *Mario de' Fiori* and putti by *C. Maratta*. — ROOM III. *Twelve water-colour landscapes by *Gasp. Poussin*, in the master's best style. — ROOM IV. 115. *Ann. Carracci*, Lentil-eater; 112. *Lo Spagna*, St. Jerome. On the exit-wall, 107. *Titian*, A monk; 104. *Giov. Bellini*, St. Bernard. — ROOM VI. Entrance-wall: 120, 123. *Mabuse* (?, not Van Eyck), Two Madonnas surrounded by smaller circular pictures; right wall, 132. *Giulio Romano*, Madonna; 135. *Giov. Santi* (Raphael's father), Portrait.

Adjoining the Pal. Colonna on the N. is the church of **Santi Apostoli** (Pl. E, 4), re-erected at the beginning of the 18th cent. and restored in 1871. The vestibule which faces the piazza dates from about 1500.

In the VESTIBULE, to the left, is a monument to the engraver Giov. Volpato, by *Canova* (1807); to the right, an ancient eagle in a garland of oak-leaves, from Trajan's Forum. — INTERIOR. At the end of the left aisle is the monument of Clement XIV., by *Canova;* on the pedestal, Charity and Temperance. In the tribune (left), the monument erected by Sixtus IV. to his nephew Cardinal Riario (d. 1474). The fresco on the vaulting (Fall of the Angels) is by *Giovanni Odassi*, in the baroque style but of striking effect. — The CRYPT contains the handsome monument of Raffaello della Rovere, father of Julius II. (1477).

b. From the Piazza Colonna past the Pantheon to the Piazza Navona, and thence to the Ponte Sant' Angelo.

From the Piazza di Spagna (p. 213) the shortest way (1 M.) to the Ponte Sant' Angelo is by the Via Condotti and the VIA FONTANELLA DI BORGHESE, mentioned at p. 226. In the latter street (right) is the **Palazzo Borghese** (Pl. D, 2, 3), begun in 1590 by *Mart. Lunghi the Elder* and completed by *Flam. Ponzio* (d. 1615), with a handsome forecourt (Galleria Borghese, see p. 308). Farther on, beyond the intersection of the Via di Ripetta and the Via della Scrofa (Pl. C, 3; tramways 2 & 8, see p. 198), to the left, is the new *Pal. Galitzin* (Pl. C, 3), an imitation of the Pal. Giraud. The street ends near the recently built *Ponte Umberto* (Pl. C, 3) in the *Lungo Tevere Torre di Nona*, a broad quay which runs along the river to the *Ponte Sant' Angelo* (p. 277).

Piazza Colonna, see p. 226. — The side-streets to the right and left of the colonnade on the W. side of the piazza lead to the PIAZZA DI MONTE CITORIO (Pl. D, 3; omnibuses Nos. 17 & 20, see p. 199), an eminence due to ancient buried ruins. The Monte Citorio is bounded on the N. by the **Camera de' Deputati**, begun for the Ludovisi family by *Bernini* (1650), but finished under Innocent XII. for the

papal tribunal. The building was fitted up and the court in the interior roofed over in 1871 for the use of the Italian parliament. The sittings usually take place in the afternoon. The entrance to the public seats is at the back (No. 10). — The Egyptian *Obelisk*, 84 ft. high, erected in the middle of the piazza in 1789, was brought to Rome by Augustus.

If we bear to the right (W.) at the foot of the Monte Citorio, and then strike obliquely across the small *Piazza Capranica* (Pl. D, 3; to the right lie Sant' Agostino and the Via de' Coronari, p. 236), we arrive at the usually animated Piazza of the Pantheon (*Piazza della Rotonda*, Pl. D, 4; tramways 2 & 8, see p. 198). Above the large *Fountain* in the centre is the upper end of a broken obelisk, placed there in the 18th century.

The ****Pantheon** is the only ancient edifice at Rome the walls and the vaulting of which are still in perfect preservation. The inscription on the frieze names M. Agrippa, son-in-law of Augustus, as the builder. He was responsible, however, for the portico only. The Emp. Hadrian entirely rebuilt the original structure after it had been damaged by lightning; and to him is due the whole of the present circular building, including the dome. The walls are 22 ft. thick and were faced with marble and stucco. The dome consists of concrete. The roof was formerly covered with bronze-gilt tiles (now with lead). The entrance was approached by five steps, now covered by the raising of the ground all around. Boniface IV. consecrated the Pantheon as a Christian church in 609, dedicating it under the name of *Sancta Maria ad Martyres*, but it is known popularly as *Santa Maria Rotonda*, or simply as *La Rotonda*.

The Portico is borne by 16 unfluted Corinthian columns of granite, $14^1/_2$ ft. in circumference and 41 ft. in height. In 1632 Pope Urban VIII. (Barberini) removed the brazen tubes on which the roof rested, and caused them to be converted into columns for the high-altar of St. Peter's and into cannons for the castle of Sant' Angelo, which gave rise to the epigram of Pasquino (p. 237) '*Quod non fecerunt barbari, fecerunt Barberini*'. — The Entrance is still closed with its ancient massive bronze doors.

The *Interior (closed 12-2), lighted by a single aperture 30 ft. in diameter in the centre of the dome, produces so beautiful an effect that it was currently believed even in antiquity that the temple derived the name of *Pantheum* (*i. e.* 'very sacred', not 'temple of all the gods') from its resemblance to the vault of heaven. The height and diameter of the dome are equal, being each 142 ft. The surface of the walls is broken by seven large niches, in which stood the statues of gods (Mars and Venus are authenticated). The architrave is borne by fluted columns of coloured marble, the shafts being 29 ft. in height. The white marble, porphyry, and serpentine

decorations of the attica or attic story remained in part till 1747, when they were barbarously replaced by whitewash. The dome is adorned on the inside with coffers or cassettes.

In the second recess to the right are the tombs of *Victor Emmanuel II.* (d. Jan. 9th, 1878) and *Humbert I.* (d. July 29th, 1900), both of them always covered with wreaths. — In the chapel to the left of the high-altar stands the simple monument of *Card. Consalvi* by *Thorvaldsen.* — By the 3rd altar to the left is *Raphael's Tomb* (b. 28th March, 1483; d. 6th April, 1520), with a bronze bust erected in 1883, and the graceful epigram composed by Card. Bembo: *Ille hic est Raphael, timuit quo sospite vinci Rerum magna parens, et moriente mori.*

The statue of the Madonna on this altar, by *M. Lorenzetto*, was executed in accordance with Raphael's last will. — The Pantheon is also the last resting-place of Bald. Peruzzi, Perin del Vaga, Giov. da Udine, Ann. Carracci, Taddeo Zuccaro, and other celebrated artists.

At the back of the Pantheon lay the *Thermae of Agrippa*, remains of which have been exhumed. The rear wall of a hall, with a large recess, was brought to light in the Via della Palombella. A fluted column and a finely executed frieze (shells and dolphins), both of marble, have been found and placed in position.

Behind the Pantheon to the S.E. lies the Piazza della Minerva (Pl. D, 4). In the centre is a marble elephant, on the back of which a small ancient *Obelisk* was placed by Bernini in 1667.

***Santa Maria sopra Minerva** (Pl. D, 4), erected on the ruins of a temple of Minerva founded by Domitian, the only ancient Gothic church at Rome, was probably begun about 128. It was restored and re-decorated with painting in 1848-55, and contains several valuable works of art.

Interior. — Left Aisle. On the left, the tomb of the Florentine Franc. Tornabuoni, by *Mino da Fiesole*. To the right of the altar in the 3rd Chapel, St. Sebastian, by *Michele Maini*. — Right Aisle. In the 4th Chapel, the Annunciation, a picture on a golden ground, by *Antoniazzo Romano;* in the foreground Card. Juan de Torquemada recommending three poor girls to the Virgin, painted to commemorate the foundation of the charitable fraternity of the Santissima Annunziata in 1460; on the left the tomb of Urban VII. (d. 1590), by *Ambr. Buonvicino*. The 5th Chapel contains monuments of the parents of Clement VIII., by *Giac. della Porta*. — Right Transept. A small chapel on the right is first observed, containing a wooden crucifix attributed to *Giotto*; then the Caraffa Chapel, with a handsome balustrade and frescoes painted by *Filippino Lippi*: on the right Thomas Aquinas, surrounded by allegorical figures, defending the Catholic religion against heresies; in the lunette, St. Thomas and the Miracle of the Cross; on the wall at the back, the Assumption of the Virgin; altar-wall, the Annunciation, with a portrait of the donor Card. Caraffa; sibyls on the vaulting by *Raffaellino del Garbo;* on the left the monument of Paul IV. (d. 1559), designed by *Pirro Ligorio*. By the wall to the left of the Caraffa chapel, Tomb of Bishop Guilielmus Durantus (d. 1296), with a Madonna in mosaic, a notable specimen of Cosmato work. — The Choir contains the large monuments of the two Medicis, (l.) Leo X., and (r.) Clement VII., designed by *Ant. da Sangallo;* the statue of Leo by *Raffaello da Montelupo*, and that of Clement by *Nanni di Baccio Bigio*. On the pavement is the tombstone of the celebrated scholar Pietro Bembo (d. 1547).

In front of the high-altar, to the left, is **Michael Angelo's* Christ with the Cross (1521). The nudity of the figure is justified by the

master's intention to portray the Risen Christ, but it is now marred by a bronze drapery; the right foot also is protected against the kisses of the devout by a bronze shoe.

From the chapel on the left of the choir is a passage to the Via Sant' Ignazio; on the wall, to the left, the tombstone of Fra Giovanni Angelico da Fiesole (p. 148), who died in the neighbouring monastery in 1455, with his portrait. — In the LEFT TRANSEPT is the Chapel of San Domenico, with eight black columns and the monument of Benedict XIII. (d. 1730) by *P. Bracci*.

A little to the E. are the church of *Sant' Ignazio* and the *Collegio Romano*, see pp. 227, 228.

We return to the Pantheon and, following the *Via della Palombella* (p. 233), which skirts it on the S., reach the *Piazza Sant' Eustachio*, at the W. end of which, on the right, stand the Palazzo Madama, and, on the left, the **University** (Pl. C, 4; entrance, Via della Sapienza 71), founded in 1303. The present building was designed by *Giac. della Porta*. The church *(Sant' Ivo)*, with its grotesque spiral tower, was designed by *Borromini* in the form of a bee, in honour of Urban VIII., in whose armorial bearings that insect figures.

The **Palazzo Madama** (Pl. C, 4), the main façade of which faces the Piazza Madama, derives its name from Margaret of Parma, daughter of Charles V., who occupied it in the pontificate of Paul III. It is now the meeting-place of the Italian Senate. The vestibule, court, and staircase contain antique statues, sarcophagi, reliefs, and busts. The royal reception-room was adorned by *Maccari* in 1888 with noteworthy frescoes from Roman history. — Opposite the N. side of the palace rises —

San Luigi de' Francesi (Pl. C, 4), the national church of the French, consecrated in 1589. Façade by *Giac. della Porta*.

INTERIOR. 2nd Chapel (right): Frescoes from the life of St. Cecilia, one of the most admirable works of *Domenichino;* on the right the saint distributes clothing to the poor; above, she and her betrothed are crowned by an angel; on the left the saint suffers martyrdom with the blessing of the Pope; above, she is urged to participate in a heathen sacrifice; on the ceiling, admission of the saint into heaven. The altar-piece is a copy of Raphael's St. Cecilia (p. 103) by *Guido Reni*. Over the high-altar: Assumption, by *Franc. Bassano*.

From the Piazza San Luigi to the N. by the Via della Scrofa to *Sant' Agostino*, see p. 236. — To the W. a street between the church and the Pal. Madama leads viâ the above-mentioned little Piazza Madama to the —

*PIAZZA NAVONA (Pl. C, 4; omnibuses Nos. 17 & 19, see p. 199), now officially named *Circo Agonale*, which occupies, as its form still indicates, the *Circus* or *Stadium of Domitian*. The name 'Navona', which was used in the middle ages and down to 1875, is said to be derived from the *agones*, or contests which took place in the circus. It is embellished with three fountains. That at the N. end, erected in 1878, represents Neptune in conflict with a sea-monster; the two others are by *Bernini*. The central fountain forms

an imposing group, with allegorical figures representing what at that time were thought to be the four largest rivers in the world: the Danube, Ganges, Nile, and Rio della Plata. The whole is surmounted by an obelisk. — Opposite the figure of the Nile (who, according to a Roman witticism, veils his head to avoid seeing it) is the tasteless façade, by Borromini, of *Sant' Agnese*. The *Palazzo Pamphili*, now belonging to *Prince Doria*, adjoins it on the left. To the E. is *San Giacomo degli Spagnuoli* (built in 1450 and recently restored), the national church of the Spaniards.

The Via Sant' Agnese, to the right of the church, leads to the Via dell' Anima, in which, on the left, is situated ***Santa Maria dell' Anima** (Pl. C, 4; open till 8.30 a.m., on holidays till noon; when closed, visitors go round the church and ring at the door of the Hospice, opposite Santa Maria della Pace), erected in 1500-1514. Handsome façade. The name is explained by the small marble group in the tympanum of the portal: a Madonna invoked by two souls in purgatory. This is the German national church.

The Interior has lately been thoroughly restored. The modern frescoes of busts of saints on the ceiling are by *L. Seitz* (1875-82), by whom also the stained-glass window over the chief portal was designed. — Right Aisle. 1st Chapel: St. Benno receiving from a fisherman the keys of the cathedral of Meissen (Saxony), which had been recovered from the stomach of a fish, altar-piece by *Carlo Saraceni* (pupil of Caravaggio). — Left Aisle. 1st Chapel: Martyrdom of St. Lambert, by *C. Saraceni*. 3rd Chapel: Frescoes from the life of St. Barbara, by *Mich. Coxie*.

Choir. On the right, Monument of Hadrian VI. of Utrecht (tutor of Charles V., d. 1523), with figures of justice, prudence, strength, and temperance, designed by *Baldassare Peruzzi;* opposite to it, that of a Duke of Cleve-Jülich-Berg (d. 1575) by *Egidius of Rivière* and *Nicolaus of Arras*. A relief in the ante-chamber of the sacristy (at the end of the N. aisle) represents the investiture of this prince by Gregory XIII.

Santa Maria della Pace (Pl. C, 3, 4), erected in 1484, and provided by *Pietro da Cortona* with the fine façade and semicircular portico, contains some excellent *Frescoes. The church consists of a domed octagon, with a short nave. When closed, apply to the sacristan at No. 5, Vicolo dell' Arco della Pace, from whose house *Bramante's* cloister (1504) may be entered.

Over the 1st Chapel on the right are **Raphael's* Sibyls recording angelic revelations regarding the Saviour: to the left the Sibyl of Cumæ; against the arch above, the Persian; then, on the other side of the arch, the Phrygian, and the aged Sibyl of Tibur. They were painted in 1514 by order of Agostino Chigi (p. 303; best light, 10-11 a.m.). In the lunette above are Prophets by *Timoteo Viti*: right, Jonah and Hosea; left, Daniel and David. At the sides of the 1st Chapel on the left are two monuments of the Ponzetti family, of 1505 and 1509. Admirable altar-piece in fresco by *Bald. Peruzzi:* Madonna between St. Brigitta and St. Catharine, in front the donor Card. Ponzetti kneeling (1516). The vaulting above contains scenes from the Old and New Testament, in three rows, also by *Peruzzi*. — Newly-married couples usually attend their first mass in this church.

The street opposite the church-portal leads straight to the *Corso*

Vittorio Emanuele, near the Chiesa Nuova (p. 238), crossing on the way the busy *Via del Governo Vecchio.*

The Via de' Coronari (Pl. C, B, 3), which passes a little to the N. of these two churches, offers the shortest route (6-8 min.) from the Piazza Navona to the *Ponte Sant' Angelo* (p. 277).

The church of **Sant' Agostino** (Pl. C, 3), at the E. end of the Via dei Coronari, to the N.E. of the Piazza Navona, is also worthy of notice. Built in 1479-83 and restored on the last occasion in 1860, it contains marble sculptures by *Jacopo Sansovino* (Madonna, by the entrance-wall, almost concealed by votive-offerings) and *Andrea Sansovino* (St. Anna, Madonna, and Child, 2nd chapel in the left aisle); also a fresco (damaged) by *Raphael* (Prophet Isaiah, in the nave, 3rd pillar to the left), and the tomb of St. Monica, mother of Augustine (to the left of the high-altar). — To the W. of Sant' Agostino are the piazza and church of *Sant' Apollinare* (Pl. C, 3).

c. From the Piazza Venezia to the Ponte Sant' Angelo and the Quarter lying to the S. viâ the Corso Vittorio Emanuele.

The Corso Vittorio Emanuele (Pl. D, C, B, 4), constructed since 1876 through the most closely built quarters of mediæval Rome, is a continuation of the Via Nazionale, described at pp. 220, 221, and facilitates communication between the centre of the city and the Vatican quarter. The street is always crowded and busy, and is traversed throughout its length by tramways Nos. 6 & 8 (p. 198), partially also by Nos. 2 & 9, and by the omnibus-lines 18 & 19 (p. 199).

The first portion of the street, as far as the Piazza del Gesù, is named Via del Plebiscito. Beginning at the *Piazza Venezia* (p. 230), we see first, on the left, the main façade of the *Pal. Venezia* (p. 230), then, on the right, the S. façade of the *Palazzo Doria* (p. 229), the *Palazzo Grazioli*, and the extensive *Pal. Altieri*, erected in 1670, bounding the small Piazza del Gesù (Pl. D, 4; omnibus, No. 23, p. 200) on the N.

The ***Gesù** (Pl. D, 4), the principal church of the Jesuits, is one of the richest and most gorgeous in Rome. It was built by *Vignola* and *Giac. della Porta* by order of Card. Alessandro Farnese, in 1568-75.

In the Nave is a ceiling-painting by *Baciccio*, by whom the dome and tribune also were painted, one of the best and most lifelike of the baroque works of the kind. The walls were covered with valuable marble at the cost of the Principe Aless. Torlonia in 1860. The high-altar has four columns of giallo antico. On the left is the monument of Card. Bellarmino with figures of Religion and Faith, in relief; on the right the monument of Padre Pignatelli, with Love and Hope. — In the Left Transept: Altar of St. Ignatius with a picture by *Padre Pozzi*. The columns are of lapis lazuli and gilded bronze; on the architrave above are two statues, God the Father, by *B. Ludovisi*, and Christ, by *L. Ottoni*, behind which, encircled by a halo of rays, is the emblematic Dove. Between these is the terrestrial globe, consisting of a single block of lapis lazuli

(said to be the largest in existence). Beneath the altar, in a sarcophagus of gilded bronze, repose the remains of St. Ignatius. On the right and left are groups in marble; on the right Religion, at the sight of which heretics shrink, by *Le Gros;* on the left Faith with the Cup and Host, which a heathen king is in the act of adoring, by *Theudon.*

Adjoining the church on the S. is the former *Casa Professa* of the Jesuits, now used as a barrack. Hence to the Capitol by the Via Aracœli, see p. 241.

A few hundred paces to the W. of the Piazza Gesù the Corso is crossed by the *Via di Tor Argentina* (p. 239), leading to the Pantheon (p. 232) on the right and the Ponte Garibaldi (p. 306) on the left.

The dome in front of us in the Corso Vittorio Emanuele belongs to the church of **Sant' Andrea della Valle** (Pl. C, 4), begun in 1591 by *P. Olivieri*, with a florid façade added in 1665 from designs by *Carlo Rainaldi*. In the apse are some fine frescoes by *Domenichino*, depicting scenes from the life of St. Andrew. — Opposite the church a street leads to the N. to the small *Piazza della Valle* and the *Palazzo Capranica.*

No. 141 in the Corso Vitt. Emanuele, to the right, is the **Palazzo Massimi alle Colonne** (Pl. C, 4), a fine structure by *Bald. Peruzzi*. The arc-shaped façade was skilfully adapted to the curve of the originally narrow street, but has lost its effect by the construction of the wide Corso. The glimpse obtained of the double court is, however, still strikingly picturesque.

On the left, at the point where the Via de' Baullari diverges to the Palazzo Farnese (p. 238), is the little *Palazzo Linotte*, also called the *Palazzo Farnesina*, built about 1523, with a tasteful court and staircase. It is now being restored and converted into a municipal museum of contemporary art. — To the right opens the Piazza San Pantaléo (Pl. C, 4), containing a statue, by Gangeri, of the Italian statesman *Marco Minghetti* (1818-86). To the N. lies the *Palazzo Braschi*, erected in 1780, now occupied by the Minister of the Interior. It contains a fine marble staircase.

At the obtuse N.W. angle of the palace stands, facing the small Piazza del Pasquino, the so-called *Pasquino*, the mutilated relic of an antique group of statuary representing Menelaus with the body of Patroclus (duplicates, see pp. 136, 299). It became the custom early in the 16th cent. to affix epigrams to the statue, and these, during the Reformation, acquired a bitter satirical character. The name of 'Pasquill' (pasquinades) was derived from a schoolmaster living opposite, but afterwards came to be connected with a tailor named Pasquino who was notorious for his lampooning propensities. The answers used to be attached to the Marforio (p. 242). Compositions of this kind have been much in vogue at Rome ever since that period, sometimes vying with the best satires of antiquity.

To the left lies the narrow Piazza della Cancelleria (omnibus No. 17, see p. 199), with the ***Palazzo della Cancelleria** (Pl. C, 4), an edifice of majestic simplicity, designed in strict conformity with the ancient orders of architecture, and one of the noblest monuments in Rome. It was built in 1486-95. The elegant façade

is constructed of blocks of travertine from the Colosseum. The handsome portal by *Vignola*, to the right nearest the Corso, admits to the church of San Lorenzo in Damaso. The chief portal of the palace, added by *Domenico Fontana* in an inharmonious baroque style, leads into the *Court, surrounded by arcades on the two lowest stories. The columns here are antique and were used in the ancient basilica before Card. Riario rebuilt it in the 15th cent.; the graceful capitals are decorated with roses, a flower which appears in the armorial bearings of Card. Riario. This is the only palace in the interior of the city which government still permits to be in the hands of the pope.

The *Rag Fair* held every Wed. morning in the vicinity of the Cancelleria presents an interesting and characteristic scene.

We continue to follow the Corso Vitt. Emanuele. The *Palazzo Sora*, on the right, has been recently converted into the *Liceo Terenzio Mamiani*. To the right stands the **Chiesa Nuova**, or *Santa Maria in Vallicella* (Pl. B, 4), erected by *San Filippo Neri* about 1550 for the order of Oratorians founded by him, and finished in 1605. The interior is richly decorated with stucco.

The Madonna over the high-altar and the two paintings to the right and left (SS. Domitilla, Nereus and Achilleus, and SS. Gregory, Maurus and Papias) were painted by *Rubens* during his second stay in Rome in 1608.

The adjoining monastery, erected by *Borromini*, carries the baroque style to excess. It is the seat of several courts of justice.

Farther on, in a N.W. direction, lies the small Piazza Sforza (Pl. B, 4), with the *Palazzo Sforza-Cesarini*, the *Bohemian Hospice*, and a monument to the poet *Count Terenzio Mamiani* (1799-1885). — The Via del Banco di Santo Spirito diverges to the right to the Ponte Sant' Angelo (p. 277).

On the Tiber, to the W., is San Giovanni de' Fiorentini (Pl. B, 4), the handsome national church of the Florentines, begun under Leo X., the façade being added in 1734. — Near it a *Suspension Bridge* crosses the river to the Lungara (toll 5 c.; p. 302).

Returning to the Cancelleria (p. 237), we proceed to the S. to the Piazza Campo di Fiore (Pl. C, 4), where a vegetable-market is held in the morning. Criminals were formerly executed here. The philosopher *Giordano Bruno*, who was burnt as a heretic in this square on Feb. 17th, 1600, is commemorated by a bronze statue. To the E. once lay the *Theatre of Pompey* (Pl. C, 4, 5), of which the semicircular bend of the Via di Grotta Pinta distinctly shows the form. In one of the halls of the *Porticus Pompeiana*, which adjoined it on the E., Julius Cæsar was murdered in 44 B.C.

From the Campo di Fiore three parallel streets lead to the S.W. to the Piazza Farnese, with two fountains. Here stands the —

***Palazzo Farnese** (Pl. C, 5), one of the finest palaces at Rome, begun by Card. Alex. Farnese, afterwards Pope Paul III. (1534-49),

from designs by *Ant. da Sangallo the Younger*, continued after his death under the direction of *Michael Angelo*, and completed by the construction of the loggia at the back, towards the Tiber, by *Giac. della Porta* in 1580. The building materials were taken partly from the Colosseum, and partly from the Theatre of Marcellus. This palace was inherited by the kings of Naples. It was leased in 1874 to the French government, whose embassy to the Curia is now established here. On the second floor is the 'Ecole de Rome', or French archæological institution, founded in 1875. The triple colonnade of the entrance and the two arcades of the court were designed by *Sangallo*, in imitation of the Theatre of Marcellus; the upper story and the beautiful cornice are by *Michael Angelo*. The court contains two ancient sarcophagi (that to the right said to be from the tomb of Cæcilia Metella, p. 314).

To the S.E. of the Piazza Farnese, in the Piazza di Capo di Ferro, rises the *Palazzo Spada alla Regola* (Pl. C, 5), erected about 1540. The façade is adorned with statues. On the first floor is the hall of the Consiglio di Stato, with an antique colossal statue, erroneously said to be that of Pompey. The adjoining gallery contains eight antique reliefs (fee 50 c.). — A little to the S. is the *Ponte Sisto* (p. 304).

From the Palazzo Spada we proceed to the E. through several side-streets to the Piazza Benedetto Cairoli (Pl. C, 5; tramway No. 9, omnibus No. 23, see pp. 199, 200), with the domed church of *San Carlo a' Catinari*, built in 1612 in honour of San Carlo Borromeo.

The E. side of the square is skirted by the most important street diverging from the Corso Vittorio Emanuele, *viz.* the Via di Tor Argentina (Pl. D, 4, 5; p. 237), which begins at the Pantheon and is continued to the S. by the *Via Arenula* to the *Ponte Garibaldi* (Pl. C, 5; p. 306). Tramway to Trastevere (No. 9, see p. 199).

The narrow Via de' Falegnami runs from the N.E. angle of the Piazza Benedetto Cairoli to the small Piazza Tartaruga (Pl. D, 5), named after the graceful *Fontana delle Tartarughe (tortoises), a bold and elegantly composed bronze group with figures of four youths and dolphins and tortoises. This is the most charming fountain in Rome; the design, formerly attributed to Raphael and to Giac. della Porta, is by a Florentine sculptor of the school of Giov. da Bologna. — Farther on, in the Via de' Funari, to the left, are the *Palazzo Mattei* (Pl. D, 5; No. 31), one of the best works of Carlo Maderna (1616), and the church of *Santa Caterina de' Funari* (Pl. D, 5), built in 1563 by Giac. della Porta.

Connected with the Piazza Tartaruga and Santa Caterina de' Funari by side-streets running to the S. was the 'Ghetto', or Jewish quarter (now pulled down), to which after the middle of the 16th

cent. the Jews were strictly confined. In antiquity and during the middle ages they had resided in Trastevere. The *Via del Portico d' Ottavia* runs along the N. side, past the ***Porticus of Octavia** (Pl. D, 5), erected by Augustus on the site of a similar structure of Metellus (B. C. 149), and dedicated to his sister. It was restored by Sept. Severus and Caracalla in 203, as the inscription records. The principal entrance consisted of a double colonnade with eight Corinthian columns, of which three in the inner, and two in the outer row are still standing.

Farther to the S.E., on the right in the Via del Teatro di Marcello, are the remains of the ***Theatre of Marcellus** (Pl. D, 5), which was begun by Cæsar and completed in B. C. 13 by Augustus, who named it after his nephew, the son of Octavia. Twelve arches of the outer wall of the auditorium are now occupied by workshops. The lower story, partly sunk in the earth, is in the Doric, the second in the Ionic style, above which, as in the Colosseum, a third probably rose in the Corinthian order. It is said to have accommodated 3-4000 spectators. The stage lay towards the Tiber. On a lofty mound of débris within the theatre (entered from the E. side, Via della Catena 14; adm. 60 c.) is the *Palazzo Orsini*, which in 1816-23 was occupied by the historian Niebuhr, when Prussian ambassador. — The Via del Teatro di Marcello ends in the Piazza Montanara (Pl. D, 5), much frequented by the country-people, especially on Sundays (omnibus No. 21, see p. 200). At the beginning of the busy *Via Bocca della Verità*, which runs hence to the S., is the church of *San Nicola in Carcere*, containing ancient columns from three different temples. — Hence to the Piazza Bocca della Verità and Santa Maria in Cosmedin, see p. 266.

The *Ponte Fabricio* (Pl. D, 5), to the S.W. of the Theatre of Marcellus, which is called also *Ponte de' Quattro Capi* from the four-headed hermæ on the balustrades, is the oldest bridge in Rome, having been built in B. C. 62 by *L. Fabricius*, as the inscription records. This bridge crosses an arm of the river (usually dry) to the *Isola Tiberina* (Pl. D, 5, 6), on which is the church of *San Bartolomeo*, perhaps occupying the site of an ancient temple of Æsculapius. — The island was connected with Trastevere by the ancient *Pons Cestius*, which was erected soon after the Pons Fabricius, restored by the Emperors Valentinian and Gratian, and rebuilt in 1890. It is now called *Ponte San Bartolomeo* (Pl. D, 6). — A few paces along the right bank of the Tiber bring us to the Via Lungarina (p. 306).

III. The Southern Quarters (Ancient Rome).

This part of our description of Rome embraces the southern portion of the city, beginning with the Capitol and extending eastwards as far as the Lateran: *i. e.* the hills of the Capitol, Palatine, Aventine, Cælius, and the S. slope of the Esquiline. This was the most important quarter of the Republican and Imperial city, but lay waste and deserted from the early part of the middle ages down to our own times. Recently it has lost much of its characteristic aspect owing to the construction of ugly tenement-houses.

a. The Capitol.

The *Capitol*, the smallest but historically the most important of the hills of Rome, consists of three distinct parts: the N. summit with the church of Aracœli (164 ft.), the depression in the middle with the piazza of the Capitol (98 ft.), and the S.W. point with the Pal. Caffarelli (156 ft.). The N. peak was occupied by the *Arx*, or citadel, with the *Temple of Juno Moneta*. The S.W. peak was the site of the great *Temple of Jupiter*, built by Tarquinius Superbus, the last of the kings, and consecrated in B. C. 509, the first year of the Republic. During the early middle ages the hill was in the possession of the monastery of Aracœli. The name of *Monte Caprino*, or hill of goats, applied to the S.W. height, testifies to its desertion. But in the 12th cent. it again became the centre of the civic administration. — Originally the hill sloped sheer down to the N.W., and could be ascended only from the Forum. In 1348 the first approach from the new quarter of the city was made by the construction of the flight of steps of Aracœli.

From the Piazza Aracœli (Pl. D, 5) three approaches ascend the Capitoline hill. On the left is a lofty flight of 124 steps, constructed in 1348, leading to the church of Santa Maria in Aracœli (p. 247). On the right the Via delle Tre Pile (whence remains of the old Servian wall may be seen behind the railings to the left) leads past the entrance of the Palazzo Caffarelli, which was built in the 16th cent. and is now occupied by the German embassy.

The central approach ascends in shallow steps, at the foot of which are copies of the Egyptian *Lions* mentioned below, and at the top an antique group of the horse-taming *Dioscuri*. In the gardens to the left is a modern bronze statue of *Cola di Rienzo* (p. 209), by Masini, with a pedestal formed of ancient fragments. Higher up are cages containing a she-wolf and two eagles.

The design of the present Piazza del Campidoglio, or Square of the Capitol (Pl. E, 5), and of its palaces, is due to *Michael Angelo*, but its execution, though begun soon after 1538, was not completed until the 17th century. On the balustrade in front, adjoining the Dioscuri, are the so-called *Trophies of Marius* (brought hither from the water-tower of the Aqua Julia, p. 224) and statues of the *Emp. Constantine* and his son *Constans*. On the right is the first milestone of an ancient Roman road, and on the left the seventh of the ancient Via Appia. In the centre of the piazza rises the admirable antique ***Equestrian Statue of Marcus Aurelius**, in bronze, once gilded, which stood near the Lateran in the middle ages, when it was thought to be a monument of Con-

stantine the Great, and was transferred hither in 1538. The height of the pedestal, which is said to have been designed by *Michael Angelo,* is skilfully calculated so as to permit spectators to inspect even the head of the statue.

Behind this monument rises the **Palazzo del Senatore** (Pl. E, 5), erected over the ancient Tabularium (p. 248). The palace, the nucleus of which dates from the middle ages, was provided with its handsome exterior flight of steps by *Michael Angelo.* The façade was constructed by *Girol. Rainaldi.* The river-gods which adorn it are the Tiber (right) and Nile (left); in the centre is a fountain, above which is a sitting statue of Roma. The palace contains a spacious hall for the meetings of the civic council, the offices of the civic administration, dwellings, and an observatory. The *Campanile,* by Martino Lunghi the Elder, was erected in 1579, to replace an older one. The roof, on which is a standing figure of Roma, commands an extensive view (ascent, see p. 248).

The two palaces at the sides, the *Capitoline Museum* (left) and the *Palace of the Conservatori* (right), were built during the 16-17th cent., with some modifications of Michael Angelo's original designs.

The ***Capitoline Museum** (Pl. E, 5), in the palace to the left as we approach from the shallow steps, contains, after the Vatican, the most important collection of antique sculpture in Rome. Adm., see p. 202; plan, see p. 248.

In the centre of the Court (Cortile), in front, above the fountain is the so-called *Marforio,* a colossal river-god, erected in the middle ages in the Via di Marforio, where it was employed as a vehicle for the sarcastic answers to the interrogatories of Pasquino (see p. 237). The other works are unimportant. To the right and left are *Egyptian Lions* in black granite.

The corridor on the groundfloor (Pl. 4) is adjoined on each side by three rooms. In the centre of Room I (to the left) is an altar with a sacrifice to the Lares, erected by the superintendents of a Roman district (Vicus Æsculeti). By the door, under glass, is (27) a mosaic representing the rising of the Nile. — In Room II are two *Sarcophagi* (2nd cent. A. D.) found in the Prati di Castello (p. 278), with skeletons, on one of which is a gold ornament.

We return to the Corridor (Pl. 4). The three rooms on the other side contain interesting sarcophagi and other objects. In Room VI, No. 5, to the left, *Sarcophagus* with battle between the Romans and Gauls, betraying the influence of a celebrated work of the Pergamenian school; in Room VII, a large sarcophagus with scenes from the life of Achilles.

We now ascend the staircase. I. Room. In the centre; **1. So-called *Dying Gladiator.* The warrior, recognized as a Gaul by

his twisted collar, short hair, and moustache, is sitting on his shield, on which lies the curved horn (comp. p. 207), while the blood pours from his wounded breast. Right wall: 5. Head of Dionysus; 3. Alexander the Great. Opposite the entrance: 16. So-called M. Junius Brutus, the 'et tu Brute' of Cæsar (now said to be a portrait of Virgil); 14. Flora. Left wall: 12. Portrait statue of a youth, erroneously described as Antinous; *10. *Resting Satyr of Praxiteles*, one of the best of the extant copies; 9. Girl protecting a dove. Entrance-wall: 8. Portrait statue, said to be of Zeno.

II. Room. On the entrance-wall, the *Lex Regia* of Vespasian (black tablet of bronze), whence Cola di Rienzo once demonstrated to the people the might and liberty of ancient Rome. In the centre, 1. Satyr with a bunch of grapes, in rosso antico, on an altar. Window-wall: 26. Circular ara with a rostrum, and the inscription *Ara Tranquillitatis*, found along with the adjoining Ara Ventorum and Ara Neptuni at the harbour of Anzio, where they were employed by sailors for offering sacrifices on their embarkation or return. Wall of egress: 3. Sarcophagus with relief of Diana and Endymion; 8. Boy with mask. Entrance wall: 16. Boy struggling with a goose, copy of a statue by *Boethos;* 18. *Sarcophagus* with battle of Amazons; upon it, 21. Ariadne.

III. Large Saloon. In the centre: 2, 4. Two *Centaurs* in dark-grey-marble, by *Aristeas* and *Papias;* 3. Colossal basaltic statue of the youthful Hercules, on an altar of Jupiter, embellished with representations of his birth, education, etc. — Window-wall to the left of the entrance: 33. Wounded Amazon; 36. Athena. — Wall of egress: 7. Apollo. Right wall: 20. Archaic Apollo; 24. Ceres. — Entrance-wall: 27. Hunter with a hare; 28. Harpocrates, god of silence.

IV. Room. On the walls, valuable *Reliefs*, including six from the frieze of a temple of Neptune, with sacrificial implements and parts of ships (Nos. 99, 100, 102, 104, 105, 107). — In the centre: 98. Sitting statue, erroneously called Marcus Claudius Marcellus. Also ninety-three **Busts of Celebrated Characters of Antiquity.*

Opposite the entrance-door: 4, 5, 6. *Socrates;* 9. *Aristides* the sophist (?); 10. Hellenistic poet, groundlessly described as *Seneca;* 21. *Diogenes* the Cynic; 22. *Sophocles;* 25. *Theon;* 31. *Demosthenes;* 33, 34, *Sophocles;* 35. *Alcibiades* (?); 38. *Chrysippus* (?). Opposite, in the lower row: 44, 45, 46. *Homer;* 48. *Cn. Domitius Corbulo*, general under Claudius and Nero; *49. *Scipio Africanus* (?); 58. *Plato;* 59. Young Barbarian, erroneously called *Arminius;* 63. *Epicurus* and *Metrodorus*, a double hermes; 82. *Æschylus* (?).

V. Room. **Reliefs* on the entrance-wall: 92. Endymion asleep, beside him the watchful dog; 89. Perseus liberating Andromeda. In the centre: 84. Sitting female statue, wrongly described as Agrippina. — The **Collection of Busts of Emperors* is one of the most complete in existence; the names are not always reliable.

The numbering of the busts commences in the upper row, to the left

of the entrance-door. 1. *Julius Caesar;* 2. *Augustus;* 4. *Tiberius;* 5. *Germanicus;* 7. *Drusus the Elder,* brother of Tiberius; 8. *Antonia,* wife of the elder Drusus, mother of Germanicus and Claudius; 9. *Germanicus;* 10. *Agrippina,* his wife; *11. *Caligula,* in basalt; 12. *Claudius;* 13. *Messalina,* fifth wife of Claudius; 14. *Agrippina the Younger,* daughter of Germanicus, mother of Nero and last wife of Claudius; 15. *Nero;* 17. *Poppaea,* Nero's second wife; 19. *Otho;* 21. *Vespasian;* 22. *Titus;* 23. *Julia,* his daughter; 24. *Domitian;* *25. *Domitia,* wife of Domitian; 27. *Trajan;* 28. *Plotina,* his wife; 31, 32. *Hadrian,* 33. *Sabina,* his wife; 35. *Antoninus Pius;* 36. *Faustina the Elder,* his wife; 37, 38. *Marcus Aurelius,* as a boy and more advanced in life; 39. *Faustina the Younger,* daughter of Antoninus, wife of Aurelius; 41. *Lucius Verus;* 43. *Commodus;* 45. *Pertinax;* 50, 51. *Septimius Severus;* 53. *Caracalla;* 60. *Alex. Severus;* 62. *Maximin;* 64. *Gordianus Africanus;* 76. *Gallienus.*

VI. Corridor. At the end to the left: Beautiful marble vase on an archaistic *Puteal,* or circular well-head, with a procession of 12 gods: Jupiter, Juno, Minerva, Hercules, Apollo, Diana, Mars, Venus, Vesta, Mercury, Neptune, and Vulcan. By the window to the left: 33. Bust of Caligula. Then, the back of the visitor being turned to the window: (l.) 30. Trajan; (l.) *29. *Pallas,* found at Velletri; 25. Jupiter, on a cippus with a relief of a Vestal Virgin drawing a boat containing the image of the Magna Mater up the Tiber. — Opening to the left here is a hexagonal room (Pl. VIII), containing the **Capitoline Venus,* unquestionably the workmanship of a Greek chisel, and the most admirable of all the existing later developments of the type of the Cnidian Aphrodite of *Praxiteles.* It was found near San Vitale (p. 220) on the Quirinal, and is in an almost perfect state. Here also is a fine group of *Cupid and Psyche.* — Farther on in the Corridor, to the left: 20. Psyche tormented by Cupid; (r.) Sarcophagus with representations of the birth and education of Bacchus. Right: 48. Son of Niobe; (l.) 15. Colossal head of Venus; (r.) 49. Colossal female head; (l.) 10. Octagonal cinerary urn with Cupids; 8. Old woman intoxicated. Here is the entrance to Room VII. Then, (l.) 5. *Cupid bending his Bow,* perhaps after *Lysippus;* 50, Discobolus, incorrectly restored as a warrior.

VII. Room. On the right wall, the well-known *Mosaic of the *Doves on a Fountain Basin,* copy of a work by *Sosus* of Pergamum. Below it, 13. Sarcophagus, with Prometheus forming man, whom Minerva inspires with life. On the right wall, Mosaic with masks. Under the mosaic: 37. Sarcophagus with Selene and Endymion. On the end-wall are several fine Roman portrait-busts. On the left wall, in the 2nd window, 83. *Ilian Tablet (Tabula Iliaca),* a small relief, with the destruction of Troy and flight of Æneas in the centre, and many other incidents from the legends of the Trojan war, explained by Greek inscriptions. 83a. Fragment of a reproduction of the shield of Achilles.

The S.W. side of the Piazza del Campidoglio, to our right as we approach it from the shallow steps, is occupied by the ***Palace**

of the Conservatori (Pl. E, 5), or town-council, which also contains important collections. Adm., see p. 202; Plan, p. 248.

In the Court *(Cortile)*, on the right wall, is the *Cinerary Urn of Agrippina*, wife of Germanicus; it was used in the middle ages as a corn-measure. The high-relief on the left wall represents Roman provinces and barbaric trophies from the Temple of Neptune (p. 227); near it, a colossal head (Constantine the Great). A colossal bronze head is seen in the colonnade opposite the entrance. — We now turn into the corridor on the left, on which is (30) a modern *Columna Rostrata*, bearing the fragment of an *Inscription in honour of C. Duilius*, the victor at Mylæ, B.C. 260. The original inscription was probably replaced at the beginning of the imperial period by a marble copy, of which this fragment is a part. Below the window is a statue of Charles of Anjou, King of Sicily (13th cent.). — We ascend the staircase. Built into the walls on the first landing are four reliefs, the first three of which are from a monument of Marcus Aurelius: (r.) 44. Sacrifice in front of the Capitoline temple; on the long wall, 43. Entry of the emperor; 42. Pardon of conquered enemies; 41. Reception of an emperor by Roma at a triumphal arch. — On the second landing: Relief of an emperor making an oration. The staircase on the left ascends to the picture-gallery (p. 247).

Straight in front of the entrance we pass through a corridor (Pl. IX) containing a collection of porcelain, and the former chapel (Pl. VIII) with a fresco of the Madonna in the style of *Fiorenzo di Lorenzo*. We then reach the Sale dei Conservatori, which were decorated at the close of the 16th cent. with frescoes of scenes from Roman history. From Room VII, which we first enter, we proceed into R. II, and thence into a large room (I) on the right. Returning through R. II, we visit Rooms III-VI, observing in R. IV the fragments of the *Fasti Consulares*, or lists of Roman consuls and of all the triumphs from Romulus to the time of Augustus, originally exhibited in the Regia (p. 255). They were found in 1546.

We now return to the entrance. To our right (to the left as one enters from the staircase) is the —

*New Capitoline Collection, containing celebrated bronzes and other antiques which have been brought to light by recent excavations in the city (comp. p. 218).

We traverse two rooms with modern lists of Roman magistrates *(Fasti Moderni)* and Greek and Roman portrait-heads, including 206 (in the 1st room), Bust of the poet Anacreon; 100 (2nd room), Portrait of the republican period. A third room also contains portrait-heads. — We now pass through a Corridor *(Corridoio)*, and turn to the right into the Sala degli Orti Lamiani, containing marble antiquities found on the Esquiline. On the right, 81. Head of a Centaur; no number (between 121 & 42), Bust of Hercules, after

Scopas; end-wall, 35, 37. Tritons; *36. *Half-figure of the Emp. Commodus* with the attributes of Hercules; 143. Old woman carrying a lamb; 141. Old fisherman; 133. Girl on a bench; 6. Tombstone of *Q. Sulpicius Maximus,* a boy of $11^1/_2$ years, who, according to the inscription, worked himself to death after having distinguished himself in a competition (agon) in extemporary Greek verse; *55. So-called *Esquiline Venus,* a young girl dedicated to the worship of Isis, in the act of fastening her hair (of the Augustan period).

The Sala degli Orti Lamiani opens on a Garden Court *(Giardino)* with two fountains, one representing a kneeling Silenus, the other a horse torn by a lion (partially restored). Built into the N.W. wall is a *Plan of Rome* (ca. 205 B.C.), pieced together from fragments found in the 16th cent., constituting an important topographical record.

Opening off the S. side of the above-mentioned corridor is the Room of the Archaic Sculptures *(Sculture Arcaiche).* The large slabs in the floor belong to the *Girdle-Wall of the Temple of Jupiter* and are thus still in their ancient position. In this room are a replica of the so-called Penelope (p. 300) and other ancient sculptures. — Adjoining is the so-called Protomoteca, a collection of busts of celebrated Italians and others who have rendered useful service to Rome.

We again return to the corridor, in which are various sculptures, and proceed to the end. Here, on the left, opens a —

Room containing objects found in the gardens of Mæcenas *(Monumenti degli Orti Mecenaziani).* 154. So-called head of Mæcenas; *Statue of Marsyas,* in red marble; *Head of a wounded Amazon; *Relief of a dancing *Mœnad,* with a knife and the hind-quarter of a goat, a Greek work. — Thence we enter the —

Room of the Bronzes *(Bronzi).* At the entrance, **Roman Priest's Boy* (Camillus). Farther on, *Bronze Head, erroneously said to be that of *L. Junius Brutus,* who expelled the kings and became the first consul (eyes inserted). Fragment of a *Bull* and (opposite) a **Horse,* sadly mutilated, but of excellent workmanship. In the centre, the so-called **Capitoline Wolf,* a work of the 6th cent. B.C.; the twins, Romulus and Remus, are modern. Opposite the window: **Thorn Extractor,* boy removing a thorn from his foot.

Room of the Vases *(Vasi),* the so-called *Museo Italico,* a collection of vases, terracottas, bronzes, and various anticaglias from Etruria and Latium. Under glass, Silver ornaments of a cista with archaic figures of animals. '*Tensa*', *i.e.* chariot mounted with bronze, the fittings only being antique; bed with ornaments in bronze and inlaid with silver and copper; litter (modern) with fragments of ancient metal fittings.

We return once more to the landing and ascend the stairs. On the upper landing is a statue of Persephone, with a fine head of

Athena (from another work). Built into the wall is the relief of the apotheosis of an empress. — The two adjoining rooms contain fragments of *Mosaics*. — In the corridor beyond are figures and utensils in bronze, lamps, vases, bas-reliefs, and terracotta figures, etc. At the end is a statue of *Hercules* in gilded bronze, a somewhat clumsy work. — We now enter the —

PICTURE GALLERY, founded by Benedict XIV.

I. ROOM. On the entrance-wall, above: 1-10. Apollo and the nine Muses, frescoes by *Lo Spagna*. Narrow wall on the left: 46. *Copy of Veronese*, Virgin and saints. Opposite the entrance: *84. *Rubens*, Romulus and Remus (ca. 1610). — III. Room (to the right of R. II). On the right, 227. *Caravaggio*, Fortune-teller. Narrow wall: *221. *Guercino*, St. Petronilla raised from her tomb and shown to her bridegroom, a large canvas painted for St. Peter's, where it is replaced by a copy in mosaic; on the left, 17. *Guido Reni*, Blessed soul (unfinished). — Returning to R. II, we now enter (to the right) the IV. Room. On the right, *145. *Titian*, Baptism of Christ (ca. 1530); 245. *Guido Reni*, St. Sebastian; 139. *Velazquez*, Portrait of himself (1630); *137. *A. van Dyck*, Portr. of the painters Lucas and Cornelius de Wael; 135. *Marcello Venusti* (?), Portrait of Michael Angelo; *138. *Van Dyck*, Portraits of the poet Thomas Killigrew and of Henry Carew; 254. *Pietro da Cortona*, Alexander and Darius. — V. Room. 57. *Tintoretto*, Magdalen. — VI. Room. 29. *Cola dell' Amatrice*, Death of the Virgin; 36. *School of Botticelli*, Virgin and saints; 13. *School of Fr. Francia*, Virgin and saints (1513).

The flights of steps and triple-arched colonnades on the E. side of these palaces were erected by *Vignola* in 1550-55.

The staircase to the left, next the Capitoline Museum, ascends to the ancient and loftily-situated church of **Santa Maria in Aracœli** (Pl. E, 5). The incomplete façade, with its main portal (generally closed), faces the top of the long flight of steps mentioned at p. 241.

Over the side-door through which we enter is a mosaic of the Madonna between two angels, dating from the 13th century.

The INTERIOR is much disfigured by modern additions. The nave is borne by 22 ancient columns. The rich ceiling was executed to commemorate the victory of Lepanto in 1571. By the wall of the principal entrance and in the choir are some interesting Renaissance tombs. The 1st chapel in the RIGHT AISLE contains fine frescoes from the life of San Bernardino of Siena, by *Pinturicchio*. — LEFT AISLE. In the 2nd Chapel a manger *(presēpe)* is fitted up at Christmas, *i.e.* a gorgeous and brilliantly illuminated representation of the Nativity in life-size, with the richly decorated image of *Il Santo Bambino*, or Holy Child. Between Christmas Day and Jan. 6th, from 3 or 4 o'clock daily, children from 5 to 10 years of age here recite little poems, etc., in honour of the Bambino, a carefully studied performance, but usually accomplished with great naturalness of gesture and manner. — TRANSEPT. On the right and left are two fine Ambones from the old choir, by *Laurentius* and *Jacobus Cosmas* (ca. 1200). The left transept contains an octagonal canopy, borne by eight marble columns, called the *Cappella Santa*, or *di Sant' Elena*. Beneath the altar the remains of St. Helena are said to repose in an ancient sarcophagus of porphyry. The present altar encloses another of antique origin, bearing the inscription 'Ara Primogeniti Dei', which is said to have been erected by Augustus. According to a 12th cent. legend, the Sibyl of Tibur here appeared to Augustus, whom the senate proposed to deify, and disclosed to him the new Revelation: whence the name of the church 'altar of heaven'.

The Franciscan monastery belonging to the church was pulled down in 1888 to make room for the MONUMENT OF VICTOR EMMANUEL II., designed by *Count Gius. Sacconi*. The work, which is being erected on the N. end of the Capitol, has already swallowed up $10^1/_2$ million francs as the cost of the site (p. 230), substructures, preliminary operations, etc. When finished, it will include an equestrian statue of the king, rising in the centre of a platform, surrounded by colonnades and approached by massive flights of steps. A glimpse of the operations may be obtained from the Via della Pedacchia or the Via del Marforio.

On the S. height of the Capitol, called the *Monte Caprino* (to which a flight of steps ascends on the E. side of the Palace of the Conservatori), stand the so-called *Casa Tarpeia* with the Protestant hospital, and the German *Archaeological Institute*. In the garden of the hospital (custodian, Via di Monte Tarpeo 25) is shown the *Rupe Tarpeia*, or Tarpeian Rock. Ancient substructures of solid stone, which were discovered in the garden of the Palazzo Caffarelli (p. 241), belonged to the temple of the Capitoline Jupiter (p. 241).

The imposing ruins on which the Senatorial Palace has been erected (entrance by the first iron gate to the left in the Via del Campidoglio, as we come from the Piazza del Campidoglio; then enter the door to the right with the superscription 'Tabulario e Torre Capitolina'; adm. 50 c., closed on Sun.) belonged to the **Tabularium**, erected in B.C. 78 by the consul Q. Lutatius Catulus for the reception of the public archives. It consisted of a fivefold series of vaults, the last of which opened towards the Forum in the form of a colonnade with half-columns in the Doric style, which are still visible. The vaults were used in the middle ages as a public salt-magazine, and the blocks of peperino have been much corroded by the action of the salt. From the middle of the colonnade we may ascend a flight of steps to the left marked 'Torre Capitolina', to the top (261 steps in all) of the Campanile of the Palazzo del Senatore (p. 242). The highest gallery commands a superb *View of Rome.

b. THE FORUM ROMANUM AND THE COLOSSEUM.

In the most ancient times the Capitol and Palatine were separated by a deep and marshy valley, which tradition makes the scene of the conflict of the Romans under Romulus against the Sabines under Titus Tatius after the rape of the Sabine women. After the hostile tribes had made peace they chose the valley to be the FORUM, or central point, of the new community. It was here that the greatest scenes in the history of the Roman republic were enacted. In the COMITIUM, the smaller square adjoining it on the N.W., the popular assemblies and courts of justice were held. On it lay the *Curia Hostilia*, or council-hall, which is said to have been erected by King Tullus Hostilius, and the *Carcer Mamertinus* (p. 260). The Forum, on the other hand, which extended from the Capitol to the S.E., was originally used for trading-purposes, as a market-place, etc. The most important of the streets intersecting

PALAZZO DEI CONSERVATORI.
1° PIANO.

0 5 10 15 Metri.

Forma Urbis

Giardino

Sala degli Orti Lamiani

Cortile

Fasti IV
Sale V consulares
Va
Sale dei VI VII Conservatori
III
II
I
Sale dei Conservatori
Salagrande
VIII Cappella
IX Corridoio (Porcellane)
Fasti moderni
Ingresso

Corridoio

Mon.d. Orti Mecenaziani
Bronzi
Vasi
Protomoteca
Sculture arcaiche

MUSEO CAPITOLINO.

0 5 10 Metri

PIANTERRENO.

Cortile

Ingresso

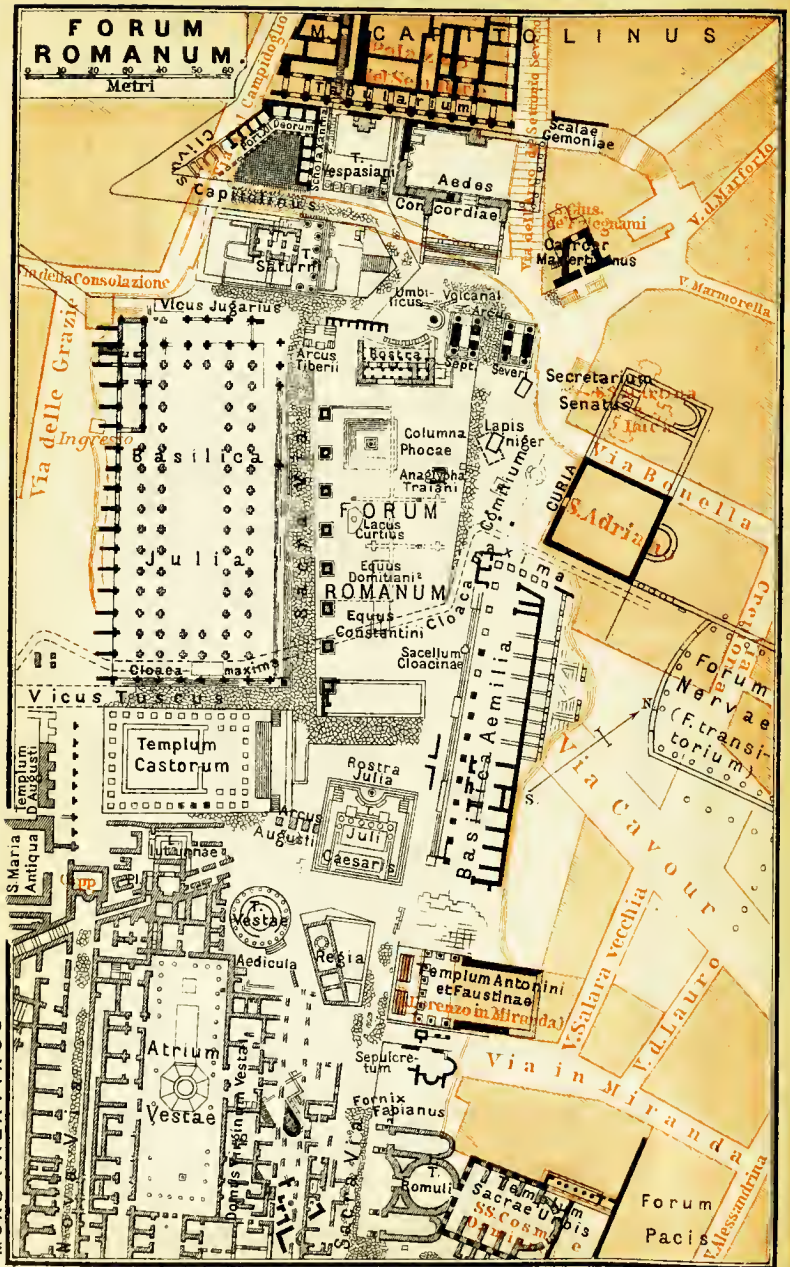
1 2 3 4 4 4 7 6 5 8

PRIMO PIANO.

Cortile

V IV III II I VI VII VIII

Geograph. Anstalt von Wagner & Debes, Leipzig


FORUM ROMANUM.
0 10 20 30 40 50 60
Metri
M. CAPITOLINUS
Tabularium
Scalae Gemoniae
Aedes Concordiae
T. Vespasiani
Capitolium
T. Saturni
Via della Consolazione
Via delle Grazie
Ingresso
Vicus Jugarius
Basilica Julia
Arcus Tiberii
Rostra
Sept. Severi
Umbilicus
Volcanal
Arcus
Secretarium Senatus
Columna Phocae
Lapis niger
Anaglypha Traiani
FORUM ROMANUM
Lacus Curtius
Equus Domitiani
Equus Constantini
Sacellum Cloacinae
Cloaca maxima
Comitium
Curia
S. Adriano
Via Bonella
Via Cavour
Forum Nervae
Vicus Tuscus
Templum Castorum
Templum Divi Augusti
Templum Concordiae
Templum Saturni
Rostra Julia
Arcus Augusti
Basilica Aemilia
Cloaca maxima
Templum Antonini et Faustinae
S. Lorenzo in Miranda
Via in Miranda
V. Salara vecchia
V. del Lauro
V. Alessandrina
Forum Pacis
Templum Sacrae Urbis SS. Cosma e Damiano
T. Romuli
Fornix Fabianus
Sepulcretum
Regia
Aedicula Vestae
T. Vestae
Atrium Vestae
Domus Augustana
Domus Gelotiana
Via Sacra
Via Nova
S. Maria Antiqua
Palatium
MONS PALATINUS
Geograph. Anstalt von
Wagner & Debes, Leipzig.

it was the *Sacra Via*, with its extension, the *Clivus Capitolinus*, which led to the Capitol. Along the sides of the Forum were ranged the *Tabernae Veteres* and *Novae*, or shops, which were at first occupied by butchers and craftsmen, but afterwards accommodated goldsmiths and money-changers. In the course of time a number of temples, public buildings, and monuments were erected here. The earliest of which the ruins still remain were the *Temples of Vesta* and of *Juturna*, after them the *Temple of Saturn* (B.C. 497), the *Temple of Castor and Pollux* (484), and the *Temple of Concord* (366). With a view to afford more space for the increasing development of public life, the erection of basilicas, or quadrangular courts surrounded by colonnades, was resorted to. In 184 Cato the Elder erected the *Basilica Porcia* on the N. side; in 179 followed the *Basilica Æmilia*, and in 169 the *Basilica Sempronia*. The task was prosecuted with the utmost energy by CÆSAR, who extended the Forum by the addition of the *Forum Julium* on the N.E., and the *Basilica Julia* on the S. side. His project of connecting the Forum with the new quarter on the Campus Martius was afterwards accomplished by the construction of the *Fora of the Emperors*. To AUGUSTUS is chiefly due the arrangement of the Forum which the present excavations are bringing to light. All the edifices of the Republic were restored by him and his successors, their magnificence being enhanced by decorations of gilded bronze and marble, columns and triumphal arches, statuary, etc. Until the 6th cent. the Forum remained practically intact. Then followed a thousand years of vandalism during which it was used as a quarry. Churches and secular buildings alike derived not only their columns and their blocks of solid stone from this source, but even their supplies of lime from the burning of marble. The Forum thus became gradually buried in rubbish-heaps, so that the ancient pavement is at places 40 ft. below the present level of the ground. Its desolate area was covered with the teams of buffaloes and oxen of the peasantry; the very name of Forum was forgotten, and down to our own day the famous site was popularly known as the *Campo Vaccino*.

EXCAVATIONS were taken in hand as early as the 16th cent. with a view to the recovery of art-treasures, etc., but it was not till the 19th cent. that the work of laying bare the ancient historic sites was systematically begun. In 1870 the Italian government began operations on a large scale. The latest excavations, carried on since 1898 under *Commendatore G. Boni*, have nearly doubled the excavated area, and have yielded results of the highest value. — The ENTRANCE to the excavations (adm. see p. 202) is situated at the corner of the Via delle Grazie and the Via della Consolazione (see Plan). The part of the Forum next the Capitol, containing the Colonnade of the Twelve Gods and the temples of Vespasian and Concordia, is now enclosed by a railing and is best viewed from the busy street uniting the Via Bonella and Via della Consolazione, through which runs an electric tramway (No. 4, see p. 198).

Descending from the piazza of the Capitol by the Via del Campidoglio, on the right of the Senatorial Palace (comp. p. 248), we enjoy a good *SURVEY OF THE FORUM. To the left, below us, lie the temple of Saturn, to which the eight unfluted columns belong, the three columns of the temple of Vespasian, and the arch of Septimius Severus. Behind, partly hidden by the columns of the temple of Saturn, is the column of Phocas; farther on is the temple of Faustina, with its octostyle portico, and, opposite, are the three columns of the temple of Castor. The 'Sacra Via', ascending from the temple of Faustina, passes (on the left) the circular temple of Romulus with the church of Santi Cosma e Damiano, then the huge arches of the basilica of Constantine, while on the right are the brick re-

mains of numerous shops and houses. In the background appear the church of Santa Francesca Romana (on the site of the temples of Venus and Roma), the Colosseum, the arch of Titus, and to the right the ruins and gardens on the Palatine.

The building immediately below the Tabularium (p. 248), in the angle formed with it by the street, is the **Colonnade of the Twelve Gods** *(deorum consentium)*, whose images were erected here in A.D. 367 by Vettius Agorius Prætextatus, the præfectus urbis, one of the principal champions of expiring paganism. In 1858 the ruin was freely restored.

To the right of the Colonnade rise three columns, belonging to the **Temple of Vespasian,** erected under Domitian and restored by Septimius Severus. Of the dedicatory inscription a part of the last word only is preserved. The columns and entablature display excellent workmanship.

Farther on, to the right, and with its back adjoining the Tabularium, is the **Temple of Concordia,** founded in B.C. 366 by Camillus to commemorate the reconciliation between the Plebs and the Patricians, and rebuilt and enlarged by Tiberius in B.C. 7.

In order to continue our examination of the Forum we now proceed to the entrance in the Via delle Grazie (p. 249), and visit first the **Basilica Julia.** Founded by Cæsar and left unfinished after the battle of Thapsus in B.C. 46, it was enlarged by Augustus, but burnt down before completion. The building was restored several times, finally in A.D. 416. It was extricated in 1871-83.

In ground-plan the basilica is a rectangle, about 110 yds. long and 53 yds. wide. On the four sides were double aisles which enclosed a central space, about 90 yds. by 17 yds., paved with variegated African and Phrygian marble. The greater part of the pavement is a modern restoration, a few fragments of the original only having been preserved. The sittings of the tribunal of the Centumviri, in four different sections, took place here. The aisles were paved with white marble, on which are still seen a number of circles and occasionally writing, scratched on the surface by visitors. These were used in playing a game resembling draughts. Of the piers nothing but the bases remain; the brick pillars have been reconstructed, in a manner indicated by some lingering remains, partly with the original materials. On the W. side the remains are somewhat more important, owing to the fact that a mediæval church was built in this part of the basilica. Here, on the side next the Vicus Jugarius, still stand marble pillars adorned with Doric pilasters, while at the back, facing the Consolazione, are lofty walls of tufa and travertine. Staircases ascended here to the upper story.

The main façade of the Basilica Julia is skirted by the *Sacra Via* (p. 249), in which are eight large brick pedestals of the Diocletian period, once coated with marble. The first two now support their original columns (granite and pavonazzetto), which were re-erected in 1898-99. Almost opposite the last pedestal, to the right near the Sacra Via, are the foundations (extricated in 1901) of the *Triumphal Arch of Tiberius,* erected in A.D. 16 to commemorate the victories of Germanicus over the Germanic tribes. The winding

street beyond the arch, which ascends from the Forum to the temple of Jupiter (p. 264), is the *Clivus Capitolinus*. An ancient wall recently unearthed here has been wrongly identified with the *Rostra Vetera* or *Rostra Caesaris* (comp. below and p. 253).

Upon the Clivus, to the left, is situated the **Temple of Saturn,** of which eight columns still stand on a high basement. It was consecrated by the consuls Sempronius and Minucius in B.C. 497, and was the depository of the *Ærarium Publicum*, or public treasury. The temple was restored by Munatius Plancus about 44 B.C. The inscription: *Senatus populusque Romanus incendio consumptum restituit* refers to a later restoration. A flight of steps ascends to the portico.

On the Clivus Capitolinus, near the Arch of Severus, are the conical brick remains of the *Umbilicus Urbis Romae*, or ideal centre of the city. Behind it, under a wooden roof, are some very ancient structures of tufa, supposed to be the *Volcanal*, an altar and sanctuary of Volcanus. Traces of the *Milliarium Aureum*, set up by Augustus in 28 B.C., which indicated the mileage of the various Roman roads, are preserved in the street facing the Temple of Saturn.

To the right of the Arch of Tiberius, in the centre of the W. side of the Forum, lie the massive stone remains of the **Rostra,** or orator's tribune, which was transferred hither by Cæsar from its original position (farther to the N.E.). It was a long raised platform, on which the speaker could walk up and down while delivering his speech. The name recalls the iron prows of the war-ships of Antium, with which it was adorned after the capture of that town in B.C. 338.

Opposite the Rostra extended the *Forum* proper (ca. 130 yds. by 55 yds.), which was paved with slabs of light-coloured limestone. Here, on a substructure of tufa blocks, rises the latest monument of antiquity, the **Column of Phocas**, erected in 608 in honour of the tyrant Phocas of the Eastern Empire, by the exarch Smaragdus. — In 1901 a network of vaulted passages was discovered under the pavement of the Forum, the use of which is not yet clear. A basement of rubble-work, below the centre of the area, is arbitrarily supposed to have supported a colossal equestrian statue of Domitian. — Among the monuments now standing on the pavement are architectonic fragments from the Basilica Æmilia and other buildings, and two large upright marble slabs (discovered in 1872), which in antiquity probably occupied the centres of the side-balustrades of the Rostra. They are adorned with admirable reliefs *(Anaglypha)*, that on the side next the Capitol alluding to Trajan's 'Alimenta', or institution for poor children, while that on the side next the Forum refers to the remission of arrears of taxes, the records of which are being set on fire in Trajan's presence. In the background of the reliefs are the buildings of the Forum as they appeared in antiquity. On the inner side of each balustrade are a

boar, a ram, and a bull, the victims sacrificed at the public celebrations of the Suovetaurilia.

Near the Anaglypha a flight of wooden steps descends to a venerable group of monuments (ca. 6th cent. B.C.), which lay about $4^1/_2$ ft. below the level of the pavement of the imperial period, and were disinterred in 1899. They consist of two pedestals, a round stump of column of yellow tufa, and (behind) a square pillar *(stele)* with inscriptions in the earliest form of Latin, which even in Cicero's time, when the remains were supposed to mark the *Tomb of Romulus,* were undecipherable by the majority of Romans. They were covered with rubbish during the reconstruction of the Forum under Cæsar and Augustus. The pavement of black marble ('lapis niger') which covers them appears to have been laid during the later imperial period to commemorate them.

Beyond the 'Tomb of Romulus' rises the ***Triumphal Arch of Septimius Severus,** 75 ft. in height, 82 ft. in breadth. It was erected in honour of the emperor and his sons Caracalla and Geta in A.D. 203, to commemorate their victories over the Parthians, Arabians, and Adiabeni, and was surmounted by a bronze chariot with six horses, on which stood Severus, crowned by Victory. The letters of the inscription were inlaid with metal, as was usual in such cases. Caracalla afterwards erased the name of his brother Geta, whom he had murdered. The gap thus made was filled by the addition of the words 'Father of his country, the best and bravest princes', to the titles of Caracalla and his father.

In the spandrels of the main arch are figures of Victory; over the side-arches, scenes from the wars of the emperor. On the pedestals of the columns, captive barbarians. All these figures are in the degraded style of the sculpture of that period. — In the middle ages the arch was temporarily converted into a kind of castle and was deeply imbedded in rubbish, but it was unearthed by Pius VII. in 1803.

The Arch of Severus was originally accessible by means of steps only; the extent to which the level of the Forum was lowered appears to be indicated by the brick pedestal in front of the right side-arch. Upon this has recently been placed the marble base of an equestrian statue of the *Emperor Constantius* (353 A.D.).

The triangular space in front of the church of Sant' Adriano (see below) is the last relic of the ancient *Comitium* (p. 248). Here are seen a shallow fountain-basin and a marble pedestal with an inscription recording its erection by Maxentius (ca. A. D. 308). Below the level of the pavement of imperial times remains of ancient buildings of tufa have been discovered, the significance of which is not yet ascertained.

The lofty brick building with an unadorned façade on the margin of the excavations was the senate-house *(Curia Julia)* erected by Cæsar. The brick façade (with mediæval tombs hollowed out in it) dates from its restoration by Diocletian (ca. A. D. 305). Pope Honorius I. converted it in 625 into the church of the martyr Hadrian

(Sant' Adriano). Built into the *Secretarium Senatus,* or secret assembly-hall, is the church of *Santi Martina e Luca.*

To the right of the Curia Julia lies the imposing but much dilapidated **Basilica Æmilia,** which was built in B. C. 179 by the censors M. Aemilius Lepidus and M. Fulvius Nobilior and was restored at various times by members of the Gens Æmilia down to the times of Augustus and Tiberius.

The Basilica occupied the whole N. side of the Forum, to which it presented a two-storied colonnade with Doric entablature. The remains of a single pillar (in the S.E. corner) still stand. Behind this colonnade was a series of rectangular rooms (tabernæ) with walls of tufa, and then the main hall, 65 yds. long and 24 yds. wide, with lateral galleries supported by columns of coloured marble (Affricano). The numerous fragments of metal that still adhere to the marble pavement indicate that the building was destroyed by fire. The three columns of red granite which have been re-erected on rude cubical bases probably date from an unsuccessful restoration in the 5th century. Finally, in the 7th or 8th cent., a fortress-like house of massive tufa blocks, paved with a mosaic of marble, porphyry, and serpentine slabs, was incorporated with the basilica.

A round marble basis in front of the Basilica Æmilia marks the site of the *Sacellum Cloacinae,* which stood near the point where the Cloaca Maxima (p. 266) entered the Forum.

On the E. side of the Forum, and facing the Capitol, is situated the **Temple of Cæsar,** of which only the concrete core of the substructures now remains.

On this spot Cæsar erected a new oratorical tribune, whence Mark Antony, at the funeral of the murdered dictator on 19th or 20th March, B.C. 44, pronounced the celebrated oration which wrought so powerfully on the passions of the excited populace. A funeral pyre was hastily improvised, and the illustrious deceased was accorded the unparalleled honour of being burned in view of the most sacred shrines of the city. His ashes were interred in the family tomb of the Gens Julia in the Campus Martius, while a column with the inscription 'parenti patriæ' was erected here to commemorate the event. Augustus afterwards erected a temple in honour of 'Divus Julius', his deified uncle and adoptive father, and dedicated it to him on 18th Aug. B.C. 29, two years after the battle of Actium.

In front of the temple there are the remains of a platform, which is believed to have been the above-mentioned tribune; in the recess, which was subsequently walled up, were discovered, in 1898, the foundations of a large round altar.

Separated from the Temple of Cæsar by the Sacra Via, which was spanned by the triple-gated *Triumphal Arch of Augustus,* was the **Temple of Castor and Pollux** *(Aedes Castoris* or *Castorum),* which was dedicated to the twin gods in 484 B.C., in gratitude for the aid which had enabled the Romans to defeat the Latins at the battle of Lake Regillus in B.C. 496. It was the most celebrated temple of the republican period and the Senate frequently met within its walls. The remains consist of the basement and a piece of the stylobate on the E. side, with three splendid columns of Parian marble, the latter dating probably from Trajan's or Hadrian's time.

Near the temple, to the left, are the sacred *Precincts of Ju-*

turna, the nymph of the health-giving springs that here bubble up at the foot of the Palatine. In the middle of a square water-basin, known as the *Lacus Juturnae*, rose a pillar upon which stood a marble altar adorned with reliefs of Jupiter, Leda and the swan, the Dioscuri, and Juturna with her torch. Beside and beyond the basin are various chambers, which probably served for religious uses, and were adorned with numerous statues of deities connected with healing. Farther on is a small chapel *(aedicula)*, for an image of Juturna, whose name is still preserved on the entablature. In front of this is a well-head *(puteal;* 'P.I.' on the plan) in white marble, restored, according to the inscription, by M. Barbatius Pollio, probably a contemporary of Augustus. — Abutting on the back of the ædicula was a rectangular apartment of brick (entr. from the W. side), which in the Christian period was converted into an *Oratory of the Forty Martyrs* ('Capp.' on the plan). Traces of frescoes of the 8-9th cent. are seen on the walls.

Straight in front is the approach to the basilica of ***Sancta Maria Antiqua**, which was erected in the 7th cent. and incorporates the remains of an earlier building, probably the library, connected with the Temple of Augustus (see below). The atrium of the latter with its pillars and columns was converted into the nave and aisles.

The Court contains a large and deep water-basin (impluvium), belonging to an older structure (perhaps the Palace of Caligula), which was destroyed at the restoration of the library under Domitian. — The aisles, choir, and chapels are richly decorated with Byzantine **Frescoes* of the 7-8th cent., probably executed by Greek monks who had fled from the E. Roman Empire at the time of the iconoclastic riots. — On the side-wall of the left aisle, Christ enthroned, with eleven Latin saints on his right and nine Greek saints on his left. — The best-preserved frescoes are in the chapel at the end of the left aisle. Below a Crucifixion appears the Madonna enthroned, with St. Peter, St. Paul, St. Quiricus, and his mother Julitta. On the left is Pope Zacharias (741-752), in whose pontificate the chapel was decorated by Theodotus, a high official, whose portrait (with the model of a church) appears on the right. On the side-walls, Martyrdom of Quiricus and Julitta, and other subjects. The frescoes in the choir, which were executed under Paul I. (757-767) are, in much poorer preservation. — The pulpit is now represented merely by an octagonal marble slab bearing an inscription referring to Pope John VII. (705-708). — Below the pavement were found numerous Christian graves and also several fine sarcophagi.

From the court of the basilica a door on the right (E.) side opens on a corridor that ascended, with four turns, to the palace of Tiberius on the Palatine (p. 262). We, however, pass through a low archway on the right, and enter a square, massive building of brick. This is the cella of the *Temple of Augustus* (Templum Divi Augusti), which was erected by Tiberius and sumptuously restored by Domitian after the Neronic conflagration.

If we turn to the right from the Lacus Juturnæ (see above) and continue to follow the Sacra Via, we notice, immediately on the

right, a circular core of concrete on a base of tufa. Here stood the famous *Temple of Vesta* in which the Vestal Virgins kept alight the sacred fire. — Farther to the left, beyond the Sacra Via, are some remains of marble walls (extricated in 1899), which formed part of the Regia.

The **Regia,** traditionally at first the dwelling of King Numa Pompilius and afterwards the official residence of the Pontifex Maximus, contained the sacred spears of Mars, the sacrificial implements of the priests, and the pontifical archives (among them, the Fasti Consulares, p. 245). After the fire of B. C. 36, Cn. Domitius Calvinus, the Pontifex Maximus, caused it to be rebuilt in marble. The beautiful fragments of cornices and capitals, heaped up between the temples of Castor and Vesta, belonged to this later structure, while the tufa fabric of the republican period, which extended farther to the E., is represented by the ruined chamber containing a cistern of quaint design.

Behind the Temple of Vesta (to the left) is a small *Ædicula,* or shrine for the image of a god, erected according to the inscription by the Senate and People of Rome.

Adjoining the Ædicula are a few steps and a side-entrance leading to the ***Atrium Vestæ,** or Palace of the Vestal Virgins. The extant ruins are of concrete covered with carefully constructed brickwork, which has almost entirely lost its marble facing. They date from the 1st and 2nd cent. of our era. The whole building falls into three divisions: a rectangular colonnaded court, corresponding to the atrium in private houses (comp. plan, p. 249), the official rooms (?) of the Vestals, grouped round a lofty square apartment, and the kitchen and offices to the right (W.), behind the atrium. The dwelling-rooms were situated on the upper floor.

The Court, the most extensive part of the building, was surrounded by a two-storied arcade, with columns of veined green cipollino marble below and red breccia corallina above. It was adorned with statues of Head Vestals *(Virgines Vestales Maximae),* of which eleven are still preserved in whole or in part, some showing excellent workmanship (of the 3rd or 4th cent.; comp. p. 218). At the inner end of the court is a marble-lined cistern for the reception of rain-water, as a venerable precept of their cult forbade the priestesses to use water conveyed through artificial channels.

The second division of the palace consists of the Official Rooms (?). In the middle is a lofty square room approached by steps. On each side of it are three doors giving access to three cells, each of which is supposed to have belonged to one of the six priestesses. Two rooms in the S. wing are still paved with handsome mosaic. — In the W. wing are the rooms which were used for domestic purposes. A mill, a kitchen, and a storeroom with a leaden water-tank may be here observed.

The Upper Floor is usually closed; the keeper of the Forum has the key. Various apartments, including several bath-rooms, have been preserved here. A wooden staircase ascends from one of the apartments on the S. side. Here also is an exit leading to the *Nova Via,* which joins the Sacra Via at the Arch of Titus (p. 257).

Opposite the Temple of Vesta and the Regia, farther along the

Sacra Via, on a base 16 ft. above the street and formerly reached by a flight of steps, is the ***Temple of Faustina,** of which the portico (with ten columns of Eubœan marble) and part of the cella are still standing. It was dedicated by Antoninus in A.D. 141 to his wife, the elder Faustina, and re-dedicated to that emperor also after his death. The entrance is at present in the Via in Miranda, on the S.E. side.

In 1902 a very ancient *Necropolis* was discovered at the E. angle of the temple, at a great depth below the surface, comprising both ordinary graves and recesses for cinerary urns. The urns and other objects brought to light date from the 8-6th cent. B.C.; they have been transferred to the under-mentioned museum.

A hill, named the *Velia* in ancient times, connects the Palatine and Esquiline, its highest point being marked by the Arch of Titus (97 ft.). The Sacra Via gradually ascends the Velia towards the S.E., and soon reaches —

Santi Cosma e Damiano (Pl. E, 5; entrance in the Via in Miranda), built by Felix IV. (526-30), having been incorporated with an ancient circular temple erected by the Emp. Maxentius to his son Romulus (d. 309). Owing to the dampness of the soil, Urban VIII. raised the level of the pavement so much in 1633 that an upper and a lower church were formed.

The Lower Church retains its old bronze doors with their antique lock.

Upper Church. On the arch of the choir and in the tribune are **Mosaics* of the 6th cent., the period of the founder, perhaps the most beautiful of their kind at Rome, but freely restored about 1660 (best light in the afternoon). Those on the arch, which has been shortened in course of restoration, represent the Lamb with the Book with seven seals, according to Revelation iv; adjoining these the seven candlesticks, four angels, and two of the symbols (angel and eagle) of the Evangelists. The arms with wreaths, below, belonged to two prophets. In the tribune: Christ, to whom the saints Cosmas and Damianus are conducted by Peter and Paul; on the left side St. Felix (modern) with the church, on the right St. Theodorus. Beneath, Christ as the Lamb, towards whom the twelve lambs (Apostles) turn.

We next reach, on the left, the three colossal arches of the ***Basilica of Constantine** (Pl. E, F, 5), erected by Maxentius, but afterwards altered by his conqueror Constantine, whose name it bears. It was a basilica of three halls, with vaulting of vast span (that of the nave was about 82 ft., its height 114 ft., and its width 66 ft.), which has served as a model to modern architects, as in the case of St. Peter's, where the nave-vaulting is of the same width.

Between the basilica of Constantine and the Palatine remains of *Private Houses* on the Sacra Via have lately been disinterred. They have been ascertained to belong in the main to Hadrian's time.

Adjoining the basilica of Constantine, and partly occupying the site of the Temple of Venus and Roma (p. 257), is the church of *Santa Francesca Romana* (Pl. F, 5), originally named *Sancta Maria Nova*, with a façade of 1612. The adjacent convent is being fitted up as a *Museum* of antiquities excavated in the Forum.

On the summit of the *Velia* (p. 256) and at the foot of the Palatine rises the ***Triumphal Arch of Titus,** commemorating the defeat of the Jews (A.D. 70), and dedicated to him under his successor Domitian in 81, as the inscription on the side next the Colosseum records: *Senatus populusque Romanus divo Tito divi Vespasiani filio Vespasiano Augusto.* The single arch is embellished with fine reliefs.

On the outer side, below the inscription, is a sacrificial procession on the frieze. Inner side: Titus crowned by Victory in a quadriga driven by Roma; opposite, the triumphal procession with the captive Jews, table with the showbread, and candlestick with seven branches. In the centre of the vaulting, the consecrated emperor borne to heaven by an eagle. — In the middle ages the arch was used as a fortress and strengthened with battlements and new walls. When these were removed in 1822 the arch lost its support and had to be reconstructed. The central part, in marble, is therefore alone ancient; the restored parts are of travertine.

From the Arch of Titus the Sacra Via descends to the Colosseum, passing the remains of private houses. On the left is the double apse of the **Temple of Venus and Roma** (Pl. F, 5), erected by Hadrian from a plan by himself in A.D. 135. There were evidently two temples under the same roof, the apses being back to back. The apse towards the Colosseum is open. The granite shafts scattered about belonged to the surrounding colonnades.

Descending hence towards the Colosseum, we reach the so-called *Meta Sudans,* the brick core of a magnificent fountain erected by Domitian. To the right rises the Arch of Constantine (p. 259). To the left (N.) we observe the remains of an extensive square *Basis* of masonry. Here stood the gilded bronze *Colossal Statue of Nero,* as god of the sun, crowned with rays and about 118 ft. in height, executed by Zenodorus by order of the emperor himself, to grace the 'Golden House' which he erected with lavish splendour after the burning of Rome in A.D. 64. The palace fell to decay soon after Nero's death in 68 (p. 206). In the space occupied by an artificial lake in the gardens of Nero Vespasian founded the —

****Colosseum** (Pl. F, 5, 6), originally called the *Amphitheatrum Flavium,* the largest theatre and one of the most imposing structures in the world, completed by Titus in A.D. 80. It has borne its present name (probably derived from Nero's colossal statue) since about the 8th century. The exterior is constructed of blocks of travertine, originally held together by iron cramps; tufa and bricks have been used only in the interior. According to the most trustworthy statistics the external circumference of the elliptical structure measures 573 yds., or nearly one-third of a mile, the long diameter 205 yds., the shorter 170 yds., and the height 157 ft. The still preserved N.E. portion, on the side next the Esquiline, consists of four stories, the three first being formed by arcades, the pillars of which are adorned with half-columns of the Doric, Ionic, and Corinthian order in the 1st, 2nd, and 3rd stories respectively. A

wall with windows between Corinthian pilasters forms the 4th story. Statues were placed in the arcades of the 2nd and 3rd stories. At the ends of the diameters are the four triple PRINCIPAL ENTRANCES, those next to the Esquiline and Cælius (at the ends of the smaller axis) being destined for the emperor, the others for the solemn procession before the beginning of the games, and for the introduction of the animals and machinery. The arcades of the lowest story served as entrances for the spectators, and were furnished with numbers up to lxxvi (Nos. xxiii to liv still exist), in order to indicate the staircases to the different seats.

The INTERIOR had seats for 40-50,000 spectators (the common estimate of 87,000 is an exaggeration). The tiers of seats are supported on the outside by two rows of arcades, and on the inside partly by a solid substructure. Every fourth arch contains a staircase; while the tiers of seats are intersected by passages. The foremost row of seats, called the *Podium*, was destined for the emperor, the senators, and the Vestal Virgins. The emperor occupied a raised seat, called the Pulvinar, and the others had seats of honour. Above the Podium rose two other divisions of marble seats, beyond which was a girdle-wall pierced with doors and windows. This wall supported a colonnade in which were wooden seats, while the humbler spectators stood on the roof of the colonnade. Quite at the top of the wall, inside, are a series of consoles which originally supported a narrow gallery, on which were stationed sailors of the imperial fleet for the purpose of stretching awnings over the spectators to exclude the glare of sun. Apertures are still seen in the external coping, with corbels below them, for the support of the masts to which the necessary ropes were attached.

The arena is 93 yds. long by 58 yds. wide. Beneath it and adjacent to the foundations of the inner wall were chambers and dens for the wild beasts. More towards the centre were found a number of walls, pillars, and arches, partly required for the support of the arena, and partly connected with the theatrical apparatus employed to hoist up from below the scenery, properties, etc., required in the combats with beasts and other performances.

The Colosseum was inaugurated by gladiatorial combats, continued during 100 days, in which 5000 wild animals were killed.

Owing probably to the action of earthquakes and other natural causes, the building must have been reduced to approximately its present dimensions as far back as the middle ages. The N.W. quarter alone, which was used by the Roman barons as a fortress, is in a better state of preservation. At a later date the fabric, especially those portions already lying in ruins, was used as a quarry, until Benedict XIV. (1740-58) protected the edifice from farther demolition by consecrating the interior to the Passion of Christ, referring to the blood of martyrs which had flowed there so freely. The imminent danger of the collapse of the ruins was averted by the erection of huge buttresses, and in 1852 a vaulted hall in two stories was built into the fourth story. — Although two-thirds of the gigantic structure have disappeared, the ruins are still stupendously impressive. An architect of the 18th cent. estimated the value of the mat-

erials still existing at $1^1/_2$ million scudi, which according to the present value of money would be equivalent to at least half a million pounds sterling. The Colosseum has ever been a symbol of the greatness of Rome, and gave rise in the 8th cent. to a prophetic saying of the pilgrims: —

'While stands the Colosseum, Rome shall stand,
When falls the Colosseum, Rome shall fall,
And when Rome falls, with it shall fall the World'.

The UPPER STORIES should be visited by those who desire to obtain a distinct idea of the character of the structure (staircase in the second arch to the left of the entrance opposite the temple of Venus and Roma; 50 c.). Of the three arcades on the first story we follow the innermost, which affords a survey of the interior. Three arches (closed) at the N. end of the shorter axis are now used as stores for inscriptions; in the third is a model of the Colosseum. Over the entrance next the Palatine a modern staircase of 48 steps ascends to the 2nd, and then to the left to a projection in the 3rd story. The *VIEW from the top of the above-mentioned hall, to which 55 more steps ascend, is still more extensive. It embraces the Cælius with Santo Stefano Rotondo and Santi Giovanni e Paolo; farther off, the Aventine with Santa Balbina, in the background San Paolo Fuori; nearer, to the right, the Pyramid of Cestius; to the right the Palatine, with the arches of the Aqua Claudia.

The Colosseum is profoundly impressive by MOONLIGHT or when illuminated (*e. g.*, by Bengal lights); the general mass then produces its effect unimpaired by the ruin of the details. Visitors may enter the arena at any hour of the night, but a special permesso of the Ministry is necessary for access to the tiers of seats.

To the N. of the Colosseum the Via dei Serpenti leads to San Pietro in Vincoli (p. 225). To the S.W., between the Cælius and Palatine, spanning the *Via Triumphalis* which here joined the Sacra Via, stands the ***Triumphal Arch of Constantine** (Pl. F, 6), the best-preserved structure of the kind in Rome, erected after the victory over Maxentius, near the Ponte Molle, in 312, where Constantine declared himself in favour of Christianity (p. 208). The inscription runs thus: *Imp. Caes. Fl. Constantino Maximo pio felici Augusto Senatus Populusque Romanus, quod instinctu divinitatis mentis magnitudine cum exercitu suo tam de tyranno quam de omni ejus factione uno tempore justis rem publicam ultus est armis arcum triumphis insignem dicavit.* The arch has three passages. The greater part of the ornamentation and the admirable sculptures were brought from older buildings of the period of Trajan and Marcus Aurelius. — For the *Via di San Gregorio Magno*, which runs hence to the S., and the *Antiquarium* in the Botanical Garden, see p. 269.

On the S.E. side of the Colosseum the original pavement of travertine was laid bare in 1895. It was bordered at a distance of about 60 ft. from the building by large boundary-stones, in the backs of which are holes, probably for the insertion of railings or cords to regulate the crowds of spectators entering by the various doors.

A few hundred paces from the N.E. side of the Colosseum, at the beginning of the Via Labicana, on the left, is a small staircase leading to the entrance of the so-called **Thermæ of Titus** (Pl. G, 5), which are open daily from 9 (Sun. 10) to 4.30 (June 1st to Sept. 20th 7-12 and after 3 p.m.). Compared to the Thermæ of Caracalla, they are of little interest, and may be omitted by the hurried visitor.

c. Fora of the Emperors.

In the plain to the N.E. of the Forum of the Republic, and connecting what was then the central point of the city with the Campus Martius (p. 206), lay the *Fora of the Emperors* ('Fora Cæsarum' on the Plan). These were designed on a splendid scale, each with a temple as its chief edifice, and were rich in works of art and honorary monuments. They were mainly used for judicial proceedings.

We begin our inspection at the N. corner of the Forum Romanum, where the *Via dell' Arco di Settimio Severo*, descending from the Capitol, unites with the *Via di Marforio* (p. 230). — Comp. the Plan of Rome (E, 5) and the Plan of the Forum (p. 249).

Here, in the Via di Marforio, lies the small church of *San Giuseppe dei Falegnami*, which is built over the **Carcer Mamertinus,** one of the most ancient structures in Rome (entr. below the outside steps; light supplied by the sacristan, 30-40 c.). This was originally a well-house (Lat. '*tullianum*'), traditionally attributed to Servius Tullius, and it was afterwards used as a prison. A recent theory would identify it as an archaic domed tomb.

The building consists of two chambers, one below the other, of which the lower, originally accessible only through a hole in the ceiling, is 19 ft. long, 10 ft. wide, and 6½ ft. high. The vaulting is formed by the gradual projection of the coping-stones. It contains a spring, which, according to the legend, St. Peter, who was imprisoned here, miraculously caused to flow in order to baptise his jailors. The building has therefore been named *San Pietro in Carcere* since the 15th century. In this dungeon perished Jugurtha, Vercingetorix, and other conquered enemies of Rome.

A little to the E. the Via Bonella (Pl. E, 5; tramway No. 4, p. 198) reaches the Forum. At the end of it, to the right and left, are the churches of Santi Martina e Luca and Sant' Adriano (p. 253).

No. 44, Via Bonella, adjoining Santi Martina e Luca, is the **Accadémia di San Luca,** a school of art founded in 1577. Its picture-gallery is a second-rate collection, but may be visited if time permit. Admission, see p. 202.

We ascend the staircase, into the walls of which are built a few casts from Trajan's Column (disfigured with whitewash), and ring at the top. Passing through the antechamber, we enter the I. Saloon. Entrance-wall: 2. *Carlo Maratta*, Madonna; on the back of this picture is a copy of the first design of Raphael's Transfiguration (p. 293). Wall facing the entrance: 153. *Giulio Romano*, Copy of Raphael's Galatea (p. 303). — The saloon is adjoined on the right by a room containing modern works, and by another with portraits of artists. — II. Saloon. Numerous copies after *Titian;* also: 78. *Raphael*, Boy as garland-bearer, a relic of a fresco from the Vatican. — III. Saloon. On the wall to the right: 103. *Guido Cagnacci*, Lucretia, an able work of this master, a painter of no great note belonging to the school of Guido Reni. Endwall, 116. *Guido Reni*, Bacchus and Ariadne.

The Via Bonella, which intersects the busy Via Alessandrina (p. 261), leads to the ruins of the **Forum of Augustus** (Pl. *F, A;* E, 5), which were excavated chiefly in 1888-89. This forum was surrounded by a lofty wall of peperino blocks, still in part preserved, backing on the E. side of which was the *Temple of Mars Ultor*

(Mars the Avenger), vowed by Augustus in his war against Cæsar's murderers, and consecrated in the year B.C. 2. The three beautiful Corinthian columns with the entablature belonged to the colonnade on the right side of the temple. The large exedra or circular recess in the S. bounding-wall has several rows of smaller niches, which were occupied by statues of victorious generals. The costly pavement of the forum lies 20 ft. below the present level of the ground.

The *Arco dei Pantani* (Pl. E, 5), an ancient gateway beside the three columns of the temple, leads to the *Via di Tor de' Conti.* Following this street to the right along the massive wall, and turning again to the right, we enter the Via della Croce Bianca, which crosses the site of the **Forum of Nerva** (Pl. *F. N.;* E, 5). Here stood a temple of Minerva and a small temple of Janus. Remains of the external walls exist at the intersection of the Via Alessandrina and Via della Croce Bianca in the so-called *Colonnacce,* two half-buried Corinthian columns, the entablature enriched with reliefs representing Minerva as patroness of the arts, weaving, etc., and as a companion of the Muses.

The *Via Alessandrina* leads hence, crossing the Via Bonella (see p. 260), to the Piazza del Foro Trajano (Pl. E, 4; tramways Nos. 1, 3, & 4, omnibuses 18 & 19, see pp. 198, 199).

The ***Forum of Trajan,** which adjoined that of Augustus, was an aggregation of magnificent edifices and is said to have been designed by *Apollodorus* of Damascus (111-114). In the excavated part (about 120 by 50 yds.) are seen the foundations of four rows of columns, belonging to the double-aisled *Basilica Ulpia,* which lay with its sides towards the ends of the present piazza. The granite columns which have been erected on the bases discovered here perhaps belonged to the colonnade running round the forum.

On the N. side of the basilica rises ***Trajan's Column,** constructed entirely of marble, the shaft of which (consisting of 18 monolithic drums averaging 5 ft. in height) is 87 ft. high. Around the column runs a spiral band, 3-4 ft. wide and 660 ft. long, of admirable reliefs from Trajan's war with the Dacians, comprising, besides animals, machines, etc., upwards of 2500 human figures, 2-2½ ft. high at the foot. Beneath this monument Trajan was interred, and on the summit stood his statue, replaced in 1587 by that of St. Peter. In the interior a staircase ascends to the top (for the ascent a permesso from the Ministero dell' Istruzione Pubblica is necessary). The height of the column indicates the depth of earth removed between the Quirinal and Capitoline in order to make room for the buildings. The column was surrounded on three sides by a gallery, from which the upper reliefs could be conveniently viewed. More to the N., below the Pal. Valentini, lay the temple of Trajan, which extended to the present Via Nazionale, and was built by Hadrian as a completion to the work of his adoptive father.

d. The Palatine.

The *Palatine* was the nucleus and the centre of the mistress of the world, the site of the *Roma Quadrata*. Temples of the epoch of the kings, the hut of Romulus, etc. were still in existence down to a late period of antiquity, and various remains of the ancient town-walls have been brought to light. In the republican period the Palatine was occupied by private dwellings; the orator Hortensius, Cicero, and his bitter enemy the tribune Clodius possessed houses here. *Augustus* was born on the Palatine, and after the battle of Actium he transferred his residence to this seat of the ancient kings. His buildings cover a considerable portion of the E. hill. They included besides the palace proper *(Domus Augustiana)* also a large temple of Apollo and the rich Greek and Latin library. *Tiberius* built another palace on the N. side of the hill. The Palatine did not afford scope enough for the senseless extravagance of *Nero*, who built himself the Golden House (p. 257). The emperors of the *Flavian Dynasty* once more transferred the imperial residence to the Palatine, enlarging and adorning the buildings of Augustus. *Septimius Severus* extended the imperial abode to the S. beyond the limits of the hill. The Palatium participated in the general decline of the city. It was inhabited by Odoacer and Theodoric, but from the 10th cent. onwards the hill was occupied by monasteries, fortified towers, and gardens. A systematic excavation of the greater part of the ruins, under the superintendence of the architect *Comm. Pietro Rosa*, was begun in 1861.

The Entrance (Pl. E, 5; adm., see p. 202) is in the Via San Teodoro, to the N. of the church of *San Teodoro* (p. 265). We ascend to the left by the *Clivus Victoriae*, an ancient street skirting the N. angle of the hill, at the back of the library of the temple of Augustus (p. 254). Under the emperors, when sites for new buildings in Rome became scarce, this street was vaulted over with massive brick arches. At the top of the street we reach the *Casino* of the former Farnese Gardens, which occupied the N. slope of the Palatine. Thence we mount the steps to the right to the remains of the **Palace of Tiberius**, the site of which is covered with gardens. A balcony-like projection on the N. side commands an excellent view of the Forum and the Basilica of Constantine. From the brow of the N. spur the mad Caligula caused a bridge to be thrown over the Forum to the Capitol, in order to facilitate his intercourse with the Capitoline Jupiter, whose representative on earth he pretended to be. Farther on a fine view is obtained of the Capitol, the valley of the Velabrum, and the Vicus Tuscus. — The small staircase at the end descends to the —

House of Livia, which is recognizable by its modern zinc roof. This house, the only one of the kind in the midst of the palaces of the emperors, is believed to have been the house of Tiberius Claudius Nero, the father of Tiberius, to which his mother Livia also retired after the death of Augustus, to marry whom she had divorced her first husband. The *Mural Paintings here will bear comparison with any of the kind known.

A flight of six steps descends to the mosaic pavement of the vaulted Vestibulum, whence we enter a quadrangular Court, opening off which are three rooms. The principal pictures in the Central Room represent large windows whence a view of mythological scenes is obtained; on the

Geograph. Anstalt von Wagner & Debes, Leipzig

right is Io guarded by Argus, while Mercury approaches to release her; on the wall opposite the entrance are Polyphemus and Galatea (restored beyond recognition). On the left wall are leaden water-pipes. The walls of the Room on the Right are adorned with magnificent garlands of flowers and fruits, from which masks and other Bacchanalian objects depend between columns; the walls of the Room on the Left are divided into brown panels edged with red and green, above which are light arabesques between winged figures on a white ground. Adjoining the right side of the court is the Triclinium, or dining-room, recognizable by the inscription, with walls painted bright red. On the entrance-wall, above, are two glass vases with fruits. The other rooms of the house (entered from the outside, above to the right), have lost their decorations and are not completely disinterred.

The lofty square substructure on the W. peak of the hill, overgrown with live oaks, belonged to a **Temple of the Magna Mater** *(Cybele)*, founded here in 191 B.C. On the right side is a (headless) statue of Cybele, of good Roman workmanship.

To the right as we quit the House of Livia is a covered passage *(Cryptoporticus)*, with remains of stucco ornamentation. This is supposed to have been the scene of the murder of Caligula. At the end of the passage, to the right, is the *Area Palatina*, with a ruined temple and fragments of old walls.

The **Domus Augustiana**, or imperial palace, whose N. front was turned towards the Area Palatina, extended beyond the present Villa Mills to the S. height. The accessible remains of the palace belong chiefly to the reception and state apartments, and date from a restoration probably of Domitian's time (whence the frequently used alternative name of *Domus Flavia*). The private rooms probably lie buried beneath the Villa Mills.

From the vestibule, which was originally approached by two flights of steps (now by a paved path on the left), open three spacious rooms. The one in the middle, known as the *Tablinum*, was the *Aula Regia*, or throne-room, in which the emperor granted audiences. This extensive hall, 39 yds. by 49 yds. (*i.e.* 10 yds. wider than the nave of St. Peter's), with its large semicircular apse which was occupied by the throne, and its six niches, alternately round and square, containing the now empty pedestals, was originally entirely covered; but an adequate idea of its magnificence can hardly now be formed, as it has been deprived of its decorated ceiling, while the walls have lost their marble covering, the niches their columns, and the pedestals their colossal figures (see p. 94). —The room adjoining the Tablinum on the S.E. *(Lararium)* contains a small marble altar which has been brought from elsewhere and is adorned with figures of the *Genius Familiaris* and *Lares*. Behind are the remains of a staircase ascending to an upper floor. — To the N.W. of the Tablinum lies the *Basilica*, where the emperor administered justice. The semicircular tribune was separated from the space for litigants by a marble screen, a fragment of which still stands. This space was flanked on each side by a narrow colonnade. The unfluted columns were adorned with bronze ornaments, the

holes for fastening which are still visible. — To the S.W. of the Tablinum is the *Peristylium*, two-thirds of which only have been excavated, a square garden, 58 yds. wide, originally surrounded by a colonnade. Opening along the entire width of the peristyle is the *Triclinium*, or large dining-hall *(Jovis Coenatio)*. In the semicircular apse in the W. wall most of the marble and porphyry pavement still exists; the remains of the pavement and covering of the wall on the N.W. side are more scanty. — Adjacent to the latter is the *Nymphaeum*, or dining-room for the hot season, containing an elliptical basin, in the centre of which rises a fountain still partly covered with marble slabs.

Behind the Triclinium is a *Colonnade*, with six cipollino columns (two entire, the others in fragments). A view is obtained, through the broken pavement, of the original level over which the emperors built. Farther on are two other rooms, with semicircular terminations, which are erroneously termed the *Academia* and *Bibliotheca*.

Proceeding in a N. direction, we come to the remains of a temple approached by a staircase of five flights, alleged to be the *Temple of Jupiter Victor*, erected in consequence of a vow made by Fabius Maximus at the Battle of Sentinum, B.C. 295. We follow the path opposite, descending amongst shrubs, and take the first turning to the left, to reach the ruined palaces on the S.E. side of the hill. To the left are the remains of the S. façade of the palace of Augustus, including a large shallow *Exedra*. Into this is built the gardener's house below the Villa Mills, the beautiful cypresses of which peep down from above. Beyond the house we pass through an ancient gateway on the left, and enter the so-called —

Stadium, an oblong space (175 yds. long by 52 yds. wide), usually regarded as an arena for races and athletic contests, but more probably a garden. We have a view hence, to the N.E., of the convent of San Bonaventura, in the garden of which is a fine palm-tree; to the left are the monastery walls of the former Villa Mills. The Stadium was originally enclosed merely by lofty walls, and had a large apse covered with a semi-dome on the S.E. side and a balcony on the N.E. side. Subsequently, probably under Septimius Severus, a colonnade of piers adorned with half-columns was built in front of the walls at the sides. Beneath the large apse on the S.E. side (groundlessly called 'the imperial box') are three chambers with faded remains of frescoing. The elliptical structure in the S.W. half dates perhaps from the time of Theodoric.

A staircase between the great apse and the N.E. corner of the Stadium ascends to the level of the upper passage round the Stadium. On a platform here, immediately to the left, are some scanty remains of the celebrated Palatine Library, founded by Augustus. We next pass the back of the apse and reach the remains of the **Palace of Septimius Severus.** We distinguish rooms with heating-apparatus and baths, but the general plan is not clear. We

then cross a paved bridge to a *Belvedere* supported by three lower stories, and commanding a magnificent *View.

Towards the N.E. tower the ruins of the Colosseum, nearer are five arches of the *Aqua Claudia*, which supplied the Palatine with water (under the arches runs a new road which may eventually form an approach to a S. entrance to the Palatine, in the Via dell' Arco di Costantino); more to the right (S.) are the churches of Santi Giovanni e Paolo, the Lateran, in the foreground Santo Gregorio, and above it Santo Stefano Rotondo and the casino of the Villa Mattei. Still farther to the right appear the ruins of the Thermæ of Caracalla (the two towers beyond, to the left, belong to the Porta San Sebastiano, beyond which is the Tomb of Cæcilia Metella), and Santa Balbina with its lofty tower; farther off, San Saba, with its two-storied vestibule, and, still more distant, the Pyramid of Cestius, and in the campagna San Paolo fuori le Mura; then the Aventine with its three churches; on the slope the white tombstones of the Jewish burial-ground; lastly, to the W. and N.W., the Janiculum and the dome of St. Peter's.

We recross the bridge, turn slightly to the right, and after about 100 paces reach a modern staircase. This we descend to the S. edge of the hill and thence return under the arches to the entrance of the Stadium. Instead of passing the gardener's house, we descend to the left to a series of chambers on the S.W. slope of the Palatine, below the verandah of the Villa Mills. These belonged to the —

Pædagogium, or school for the imperial slaves, who, like those of all the wealthier Romans, received a careful education. A portico of granite columns, one of which still remains, with a marble entablature now supported by pillars of brick, stood in front of these apartments. The walls are covered with all kinds of sketches, etc. (*graffiti*, done with the *stilus*). One sentence, 'Corinthus exit de pædagogio', furnished the clue to the ancient name of this building.

Farther on in a N.W. direction, at the W. corner of the Palatine, stands an altar of travertine, with an ancient inscription ('*sei deo sei deivae sacrum*'), 'dedicated to an unknown God'. Then, to the right, is an important fragment of an ancient wall, supposed to be the original wall of the *Roma Quadrata* of Romulus. Behind it is a grotto, erroneously supposed to be the *Lupercal* in which the she-wolf sought refuge when driven from the twins by the shepherds.

Hence we proceed, past the church of San Teodoro, to the exit.

e. Velabrum and Forum Boarium.

The valley between the N. slope of the Palatine and the Capitol was known in antiquity as the *Vicus Tuscus*, and is now roughly represented by the modern Via San Teodoro, which takes its name from the low-lying round church of *San Teodoro* (Pl. E, 5). Adjoining the Vicus Tuscus on the S. was the quarter known as the *Velabrum*.

To the right lies *San Giorgio in Velabro* (Pl. E, 6), a venerable church, frequently restored, with 16 antique columns and an old

canopy. — Adjacent is the small *Arch of the Money Changers (Arcus Argentariorum)*, which, according to the inscription, was erected by the money-changers and merchants of the Forum Boarium in honour of Septimius Severus and his wife and sons. The sadly damaged sculptures represent victims and sacrificial utensils. — Farther on is the ***Janus Quadrifrons** (Pl. E, 6), an arched passage with four façades, of the later imperial age, supposed to have been erected in honour of Constantine the Great. Above it once rose a second story. — From this point to the modern Piazza Bocca della Verità on the Tiber stretched in antiquity an extensive square known at the *Forum Boarium*, or cattle-market.

Proceeding through the low brick archways opposite the Arcus Argentariorum and passing a mill, we reach the **Cloaca Maxima** (Pl. D, 6), an ancient channel constructed for the drainage of the Forum and the adjacent low ground, and still discharging this useful function. A basin was formed here, into which springs were conducted to produce a current through the Cloaca. In the mill (20-30 c.) is seen the continuation of the Cloaca towards the Forum, and from the Ponte Palatino (p. 267), when the river is not too high, its influx into the Tiber.

Following the street beyond the Arch of Janus and passing the Piazza dei Cerchi, we reach the Piazza Bocca della Verità (Pl. D, 6; tramway No. 4, see p. 198), in the centre of which is a pleasing baroque fountain. The Via Bocca della Verità runs hence to the N. to the Piazza Montanara (p. 240). — To the left, at the foot of the Aventine, is the church of —

Santa Maria in Cosmedin (Pl. D, 6), sometimes called *Bocca della Verità* from the ancient circular drain-head to the left in the portico, into the mouth of which, according to a mediæval belief, the ancient Romans thrust their right hands when taking an oath. 'Cosmedin' is the name of a square at Constantinople, the church having originally belonged to a Greek brotherhood, whence it is also known as *Sancta Maria in Schola Graeca*. The basilica, which existed as far back as the 5th cent. and was built on the foundations of a temple of Hercules (in which the present crypt was hollowed out) and a corn-exchange, of which the marble columns at the entrance formed part, was enlarged in the 8th cent. by Hadrian I., and has since been frequently restored. It constitutes, therefore, a valuable architectural record. The beautiful campanile was erected in the 12th century. In 1884-99 the additions made in the 16th and 18th cent., which were not in keeping with the rest of the building, were removed, and the church was carefully restored. The nave is borne by 20 antique columns, and has a fine marble pavement of the 12th century. The marble mosaic below the high-altar dates from the 8th century.

Opposite, towards the Tiber, stands a small and picturesque

***Round Temple,** consisting of twenty Corinthian columns, the ancient name of which is uncertain *(Portunus?)*. The ancient entablature and roof and one of the columns on the N. have disappeared. Beneath the present poor wooden roof lies the little church of *Santa Maria del Sole* (Pl. D, 6).

The *Ponte Palatino*, a new iron bridge, called also *Ponte Emilio* or *Nuovo Ponte Rotto*, connects the Piazza Bocca della Verità with Trastevere (Lungarina, p. 306). Adjacent, upstream, is the solitary remaining arch of the ancient *Pons Æmilius*, built in 181 B.C., the position of which exposed it to frequent injury from inundations. After the great flood of 1598 it was not again restored, and was called in consequence *Ponte Rotto*.

To the right of the bridge is a second small and well-preserved ***Temple** (converted in 880 into the church of *Santa Maria Egiziaca;* Pl. D, 6), dating, as its style seems to indicate, from the close of the Republic. The columns of the portico, which is now built up, were alone detached, the others being merely decorative pilasters. The edifice is built of tufa, with the projecting and sculptured parts of travertine, the whole overlaid with stucco. There is no authority for assigning it (as is commonly done) to *Fortuna Virilis;* it is more probably the temple of the *Mater Matuta*.

Directly opposite the entrance to this church is the so-called *Casa di Rienzi* (Pl. D, 6), a picturesque structure of brick with a singular admixture of antique fragments. An inscription records that it was erected by the noble family of the *Crescentii* (10th cent.?).

Farther to the N. we may reach the *Theatre of Marcellus* (p. 240).

f. The Aventine. Monte Testaccio. Pyramid of Cestius.

Electric Tramway No. 4, see p. 198.

The *Aventine* (150 ft.), anciently the principal seat of the Roman Plebs, is now occupied by monasteries and vineyards only, and is still hardly touched by the modern building activity. At its base runs the Via della Salara (Pl. D, 6), beginning at the Piazza Bocca della Verità (p. 266), and continued by the Via della Marmorata. Immediately beyond Santa Maria in Cosmedin and 2 min. farther, at the *Chapel of St. Anna*, streets diverge to the left from the Via Salara, both ascending to the top of the Aventine.

The second of these, the steep *Vicolo di Santa Sabina*, reaches the top of the Aventine in 5 minutes. Here, close together, are situated the Three Churches on the Aventine (Pl. D, 7): Santa Sabina, Sant' Alessio, and Santa Maria Aventina.

Santa Sabina was erected in 425 and, in spite of numerous interior restorations, has retained the character of an early-Christian basilica almost unimpaired. Twenty-four ancient Corinthian columns of Hymettian marble support the open roof; over the entrance-door is a mosaic of A.D. 430; at the end of the right aisle, a Madonna

with SS. Dominic and Catharine, regarded as the masterpiece of *Sassoferrato*.

Sant' Alessio is a modernised ancient church with an entrance-court.

We next reach a small piazza, where a road diverges to the left to the Porta San Paolo (see below). The brown door No. 40, to the right in this piazza, admitting to the *Villa Magistrale* of the Maltese Order, contains a brass-bound aperture above the keyhole, through which is obtained a celebrated *View of the dome of St. Peter's at the end of the principal avenue of the garden. (Adm. to the garden on Wed. and Sat. from 9 a.m. till dusk; ring at the door.) The adjoining church of **Santa Maria Aventina**, which also belongs to the Maltese Order, dates in its present form from the 18th century. It contains the monuments of several members of the order.

The above-mentioned road leading to the Porta San Paolo passes the huge *Collegio Sant' Anselmo*, a Benedictine seminary, consecrated in 1900, and descends in 10 min. to the Via della Marmorata.

The Via della Marmorata (Pl. D, 6-8) reaches the Tiber in 6 min. from the Piazza Bocca della Verità, and skirts the river for about 2 min., affording a view of the harbour of Ripa Grande (p. 306), on the opposite bank, and a retrospect of the Capitol. On the river bank was the *Marmorata*, the landing-place and depot of the unwrought Carrara marble.

The street now leaves the river and leads S.E. towards the Porta San Paolo. The new quarter between the street and the river is occupied by ugly tenement-houses.

After 6 min. the road from the churches on the Aventine descends from the left (see above). Just beyond this the street is crossed by the broad Via Galvani (Pl. D, 8), leading on the left to San Saba and Santa Prisca, and on the right (in the direction of the river) to the Mte. Testaccio.

The **Monte Testaccio** (Pl. C, 8) is an isolated mound, 115 ft. in height and about 1000 paces in circumference, rising above the Tiber, and consisting, as the name indicates, entirely of broken pottery. It is formed of the large earthenware jars (amphoræ), chiefly from Spain and Africa, which were unpacked at the neighbouring Emporium. The hill is now honeycombed with cellars, in some of which wine is sold. — The summit commands a celebrated panorama, now much injured by the new buildings of the neighbourhood.

The Porta San Paolo lies about 5 min. beyond the Via Galvani. Just before the gate is reached a short side-street on the right leads to the Protestant Cemetery.

The **Protestant Cemetery** (Pl. D, 8) is open from 7 a.m. till dusk (ring; custodian, who also has the key of the older cemetery, 20-30 c.). The older burying-ground, adjoining the Pyramid of

Cestius, contains, amongst others, the tombs of *John Keats* (d. 1821) and *J. A. Carstens*, the painter (d. 1798). In 1825 the present burial-ground was set apart for interments. It is a retired spot, rising gently towards the city-wall, affording pleasing views, and shaded by lofty cypresses. The heart of *Shelley* is buried here; and here lie *William* and *Mary Howitt*, *J. A. Symonds*, *R. M. Ballantyne*, *Constance F. Cooper*, *John Gibson*, *Trelawny*, and many other visitors to Rome. A new chapel in the Romanesque style, by A. Holzinger, was erected at the W. end in 1896-98.

The ***Pyramid of Cestius** (Pl. D, 8), originally on the Via Ostiensis, but enclosed by Aurelian within the city-wall, is the tomb of *Caius Cestius*, who died before B.C. 12. The Egyptian pyramidal form was not unfrequently adopted by the Romans in their tombs. That of Cestius is formed of bricks covered with marble slabs; height 116 ft., length of each side at the base 98 ft.

The *Porta San Paolo* (Pl. D, E, 8), immediately to the E. of the Pyramid of Cestius, is the ancient *Porta Ostiensis*. — Hence to *San Paolo Fuori*, see p. 315.

g. The Via Appia within the City.

From the Arch of Constantine (Pl. F, 6; p. 259) we follow the *Via San Gregorio*, which runs to the S. between the Palatine and Caelius. On the right of the Palatine may be seen the handsome palm-tree of the Monastery of San Bonaventura and the arches of the Aqua Claudia (p. 265). Overlooking the street to the left is the *Botanical Garden* (Pl. F, 6), and farther on (No. 1) the entrance to the municipal Antiquarium (Pl. F, 6; formerly the *Magazzino Archeologico;* adm., see p. 202), containing the antiquities most recently discovered within the city-boundaries. These include articles found in graves, tombstones, architectural and sculptural fragments, vessels of clay and terracotta, inscriptions, remains of frescoes and mosaics, etc.

Farther on in the Via San Gregorio we reach a small piazza, whence a lofty flight of steps ascends to —

San Gregorio Magno (Pl. F, 7). This church, which was originally built in 575 by Pope Gregory I. on the site of his father's house, dates in its present form from the 17-18th centuries. The steps, colonnade, atrium, and façade were constructed in 1633; the interior was modernised in 1725.

The sacristan (½ fr.) shows in the right aisle a small room from St. Gregory's house, with a fine antique marble chair, and opens the three chapels (detached from the church) of St. Silvia, St. Andrew, and St. Barbara. St. Andrew's chapel contains a picture of the saint on the way to execution, beholding the cross, by *Guido Reni*, and another of his martyrdom, by *Domenichino*, both extravagantly admired in their time.

The Via Santi Giovanni e Paolo leads to the Caelius, which was densely peopled in antiquity, though now deserted. Here are situated the following monuments: —

Santi Giovanni e Paolo (Pl. F, 6), with a conspicuous dome, was founded about 400 and rebuilt in the 12th and 18th centuries. In 1887 some interesting remains of an ancient dwelling-house were found here (sacristan $^1/_2$ fr.).

The **Arch of the Consuls Dolabella and Silanus** (Pl. G, 7) dates from A.D. 10. — In the narrow *Piazza della Navicella* (so-called from the copy of an antique marble ship which adorns it) rises the church of —

Santa Maria in Domnica (Pl. G, 7), built by Paschalis I. in 817, to which era the columns of the nave and the tribune belong, while the vestibule dates from the time of Leo X.

Santo Stefano Rotondo (Pl. G, 7; entr. by the first green door to the right in the Via Santo Stefano) is a huge circular church with 56 columns in the interior, constructed on the foundations of a covered market of the late imperial epoch and consecrated in 468. In the original edifice, the diameter of which was 70 yds., the present external wall formed the central ring of columns, while another concentric wall, 11 yds. distant, formed the circumference.

Adjoining the church of Santa Maria in Domnica is the entrance to the Villa Celimontana (*Villa Mattei;* Pl. G, 7), now the property of M. von Hoffmann. Open on Tues. after 2 p.m. (permessi, available only as dated, to be obtained at Via Aracœli 43, 3rd floor, on Mon., Tues., & Sat. 11-12; 25-30 c.).

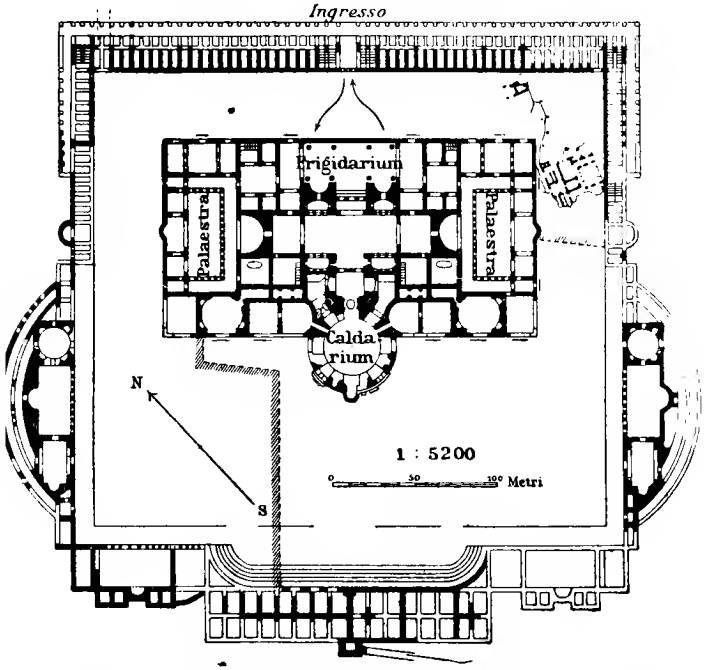
Near the point where the Via San Gregorio unites with the Via di Porta San Sebastiano (Pl. F, G, 7, 8) stood in antiquity the *Porta Capena*, the starting-point of the **Via Appia.** We follow the Via di Porta San Sebastiano for 10 min., cross the streamlet *Maranna*, and reach ($^3/_4$ M. from the Arch of Constantine) the entrance (No. 39) to the —

***Thermæ of Caracalla,** or *Thermae Antoninianae* (Pl. F, 8; adm., p. 203). These baths were begun in A.D. 212 by *Caracalla*, extended by *Heliogabalus*, and completed by *Alexander Severus*, and could accommodate 1600 bathers at once. Their magnificence was unparalleled. Numerous statues, including the Farnese Bull, Hercules, and Flora (see pp. 348, 349, 350), mosaics, etc., have been found here, while the walls, bare as they now are, and notwithstanding the destruction of the roof, still bear testimony to the technical perfection of the structure. The bathing establishment proper, surrounded by a wall with porticoes, a racecourse, etc., forming a square, was 240 yds. in length and 124 yds. in breadth, while the entire enclosure was 360 yds. long and as many broad.

In the time of the emperors the act of taking a bath had become a highly luxurious and elaborate process, the chief steps in which were as follows: first, a hot-air bath of moderate temperature in the so-called *Tepidarium*, with anointing and gentle massage; second, a hot-water bath in the *Caldarium;* next, a cold plunge in the *Frigidarium* or *Piscina;* and finally, the 'rubbing down' or 'shampooing', with a second anointing. These three rooms have been identified, but the names given to the others are somewhat arbitrary. The latter were used for gymnastic exercises, conversation, and other kinds of recreation, and included also libraries and gardens (comp. the plan, p. 271).

Returning to the Via di Porta San Sebastiano, we pass, on the right, the churches of *Santi Nereo ed Achilleo* (Pl. F, G, 8) and

San Cesáreo (Pl. G, 8). The ancient *Via Latina*, which diverges here to the left, quitted the city by the (5 min.) *Porta Latina* (built up since 1808). Near this gate are the ancient churches of *San Giovanni à Porta Latina* and *San Giovanni in Oleo*.



Farther on in the Via di Porta San Sebastiano, on the left by the cypress (No. 12) is the *Tomb of the Scipios* (Pl. G, 8; open 10-5, uninteresting; candles required, 25 c.). The ancient sarcophagus (p. 300) is now represented by a copy merely. More to the E,, in the same vigna, lies the *Columbarium of Pomponius Hylas*, or *of the Freedmen of Octavia*, wife of Nero, with good decorations in stucco and colours (25 c.). In the adjacent vigna (No. 13) are three other columbaria, among them that of the *Freedmen of the Younger Marcella*, niece of Augustus (A.D. 10; adm. 50 c.). — Structures of this kind were common in imperial times. They consist of subterranean chambers reached by a staircase, with niches in the walls for funeral urns. The resemblance of these niches to pigeon-holes *(columbaria)* gave rise to the name.

Immediately within the Porta San Sebastiano rises the so-called **Arch of Drusus**, constructed of travertine blocks, partly covered with marble, and still possessing two marble columns on the side

towards the gate. The name and date (B.C. 8) commonly ascribed to this monument are erroneous; the arch is more probably of the reign of Trajan. Caracalla conducted an aqueduct over it for the supply of his baths.

The marble blocks of the *Porta San Sebastiano*, the ancient *Porta Appia*, seem to have been taken from antique buildings. The gate ($1^1/_4$ M. from the Arch of Constantine) is surmounted by mediæval battlements. — For the *Via Appia* without the city, see p. 312.

h. The Lateran.

Electric tramways Nos. 3 & 11, omnibus 18, see pp. 198, 199.

From the Colosseum (Pl. F, 6; p. 257) the Via di San Giovanni in Laterano leads in 5 min. to the Via di San Clemente, a short side-street, at the left-hand corner of which is the church of —

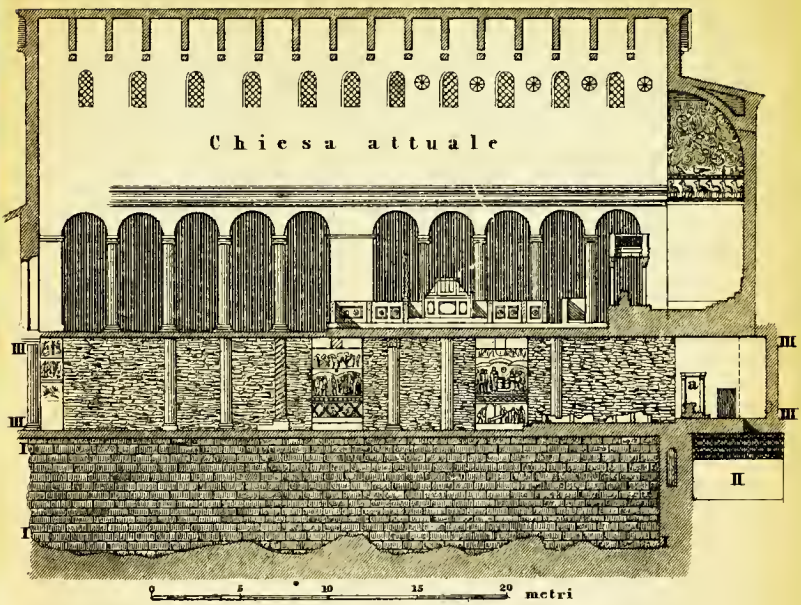
***San Clemente** (Pl. G, 6; closed during the middle of the day), one of the most remarkable in Rome. It was built by Pope Paschalis II. in 1108 on the ruins of an early Christian basilica of the 4th cent., of which it incorporates some of the decorative features. Frequent restorations have failed to impair its basilican character, and its interest was enhanced by the excavation (begun in 1861) of the original basilica (now the lower church) and two different strata of Roman masonry below.

The side-entrance from the Via San Giovanni in Laterano is generally open; if not, visitors ring at the principal door under the portico in the Via San Clemente. The latter entrance admits to the Atrium, which is surrounded by a colonnade. We pass hence into the —

Upper Church, which possesses a nave and aisles but no transept. The Nave, with its inappropriate flat ceiling (17th cent.), borne by sixteen antique columns, contains the *Choir Screens* and *Ambones* from the lower church, with the monogram of Pope John VIII. (key kept by the sacristan). They stand here in the position which they occupied originally. The *Canopy* with its four columns of pavonazzetto dates from the period of Paschalis II. — In the Tribune is an ancient episcopal throne, restored in 1108. The *Mosaics* date from the 12th century. On the rood-arch in the centre: Bust of Christ with the symbols of the Evangelists; on the left, SS. Paul and Lawrence, below them Isaiah, lower down the city of Bethlehem; on the right, SS. Peter and Clement, below them Jeremiah, lower down Jerusalem. On the vaulting, Christ on the Cross, with John and Mary surrounded by luxuriant wreaths, below which are the thirteen lambs. On the wall of the apse, Christ and the Apostles, restored by means of painting only. — To the left of the principal entrance is the Cappella della Passione with frescoes (retouched) of the 15th cent., probably by *Masaccio*. On the wall behind the altar, a Crucifixion; on the left wall, scenes from the life of St. Catharine. — At the end of the right aisle is the Sacristy, containing copies of frescoes in the lower church and plans of both churches. — From the sacristy we enter the —

Lower Church. This was a much larger edifice than the church afterwards superimposed, its nave having been as broad as that of the upper church and one of its aisles put together. It is shown daily 10-12 and 2-4, except Sun. and holidays, by the sacristan, who provides a light (fee $^1/_2$ fr.). Those, however, who desire to obtain a distinct idea of the original structure, which has been considerably marred by alterations, should visit it on 23rd Nov., 1st Feb., or on the second Monday in Lent,

S. CLEMENTE.


Chiesa attuale
III
III
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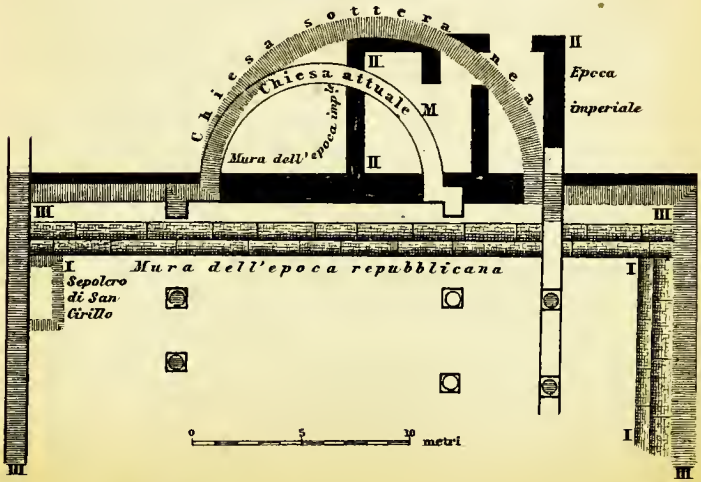
Chiesa sotterranea
Chiesa attuale
II
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Epoca imperiale
Mura dell'epoca imp.
III
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Mura dell'epoca repubblicana
Sepolcro di San Cirillo
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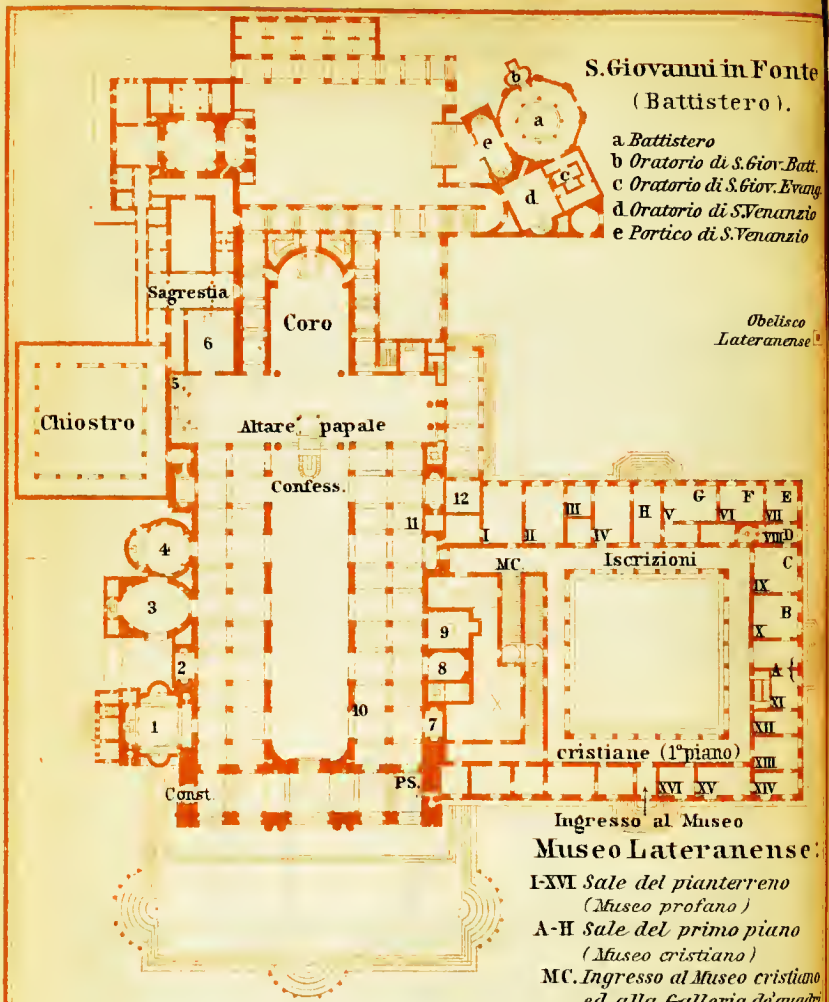
III
III
0 5 10 metri


S. Giovanni in Fonte
(Battistero).
a Battistero
b Oratorio di S. Giov. Batt.
c Oratorio di S. Giov. Evang.
d Oratorio di S. Venanzio
e Portico di S. Venanzio
Obelisco Lateranense
Sagrestia
Coro
Chiostro
Altare papale
Confess.
Iscrizioni
cristiane (1° piano)
Ingresso al Museo
Museo Lateranense:
I-XVI Sale del pianterreno
(Museo profano)
A-H Sale del primo piano
(Museo cristiano)
MC. Ingresso al Museo cristiano
ed alla Galleria de' quadri
Basilica di S. Giovanni
in Laterano.
N.
1. Capp. Corsini
2. Capp. Ceva
3. Capp. Santorio (Godoi)
4. Capp. Lancelotti
5. Capp. del S.S. Sacramento
6. Capp. del Coro
7. Capp. Orsini
8. Capp. Torlonia
9. Capp. Massimi
10. Pittura di Giotto
11. Sep. del Card. Guissano
12. Statua d'Enrico IV di Francia
Scala
0 10 20 40 60 80 100 Metri

on which days the lower church is illuminated after 3 p.m. Even on these days, however, the visitor should carry his own candle for the inspection of details. The buttresses constructed during the recent excavations for the support of the upper church are recognisable by their whitewash. The *Frescoes are most interesting, some of them being admirably executed. They are of different periods, extending over seven centuries. The following deserve special mention. In the vestibule, immediately by the staircase, a female head with a halo (5th cent.); to the left, under the first arch, Christ blessing in the Greek mode, between angels and saints (9th cent.). Other frescoes in the vestibule and the interior depict scenes from the legends of St. Clement (11th cent.) and SS. Cyril and Methodius (9-10th cent.).

Below the apse are the remains of *Buildings of the Imperial Age* (No. II, marked black, in the plan), leading to a Chapel of Mithras (see p. 396). The chambers are damp. The lowest walls (Pl. I) date from the republican period.

The Via di San Giovanni (p. 272) ends at the Piazza di San Giovanni in Laterano (Pl. H, 6; tramway & omnibus, see pp. 198, 199), in the centre of which rises an Egyptian *Obelisk* of red granite, brought by Constantius to Rome in 357, and re-erected by Sixtus V. on its present site. This is the largest obelisk in existence, being 105 ft. in height, or with the pedestal 154 ft. In the S.W. corner of the piazza is the ancient Baptistery; in the S.E. corner the façade of the S. transept of San Giovanni in Laterano; and on the E. side the Palace of the Lateran.

We first visit the octagonal ***Baptistery,** *Il Battistēro,* or *San Giovanni in Fonte,* which afforded a model for all later buildings of the kind. Here, according to a Roman tradition, Constantine the Great was baptised by Pope Sylvester I. in 324 (his baptism, in fact, took place in 337, shortly before his death). Sixtus III. (d. 440) is regarded as the true founder.

From the piazza we at once enter the Baptistery itself (Pl. *a*). The central space is separated from the surrounding ambulatory by eight large columns of porphyry with antique marble entablature, which are said to have been presented by Constantine. In the centre is the font, an ancient bath of green basalt. — On the right and left are the *Oratories of St. John the Baptist* (Pl. *b*), the bronze doors of which were presented by Hilarius, and *St. John the Evangelist* (Pl. *c*), with bronze doors of 1196 and fine mosaics. Both oratories were built by Pope Hilarius in 461. — A third door admits to the square Oratorio di San Venanzio (Pl. *d*), with elaborate mosaics (640-642). — The fourth door, opposite to the entrance from the piazza, opens on the Portico di San Venanzio (Pl. *e*), formerly the vestibule of the Baptistery, when the chief entrance was on this side. In 1154 the portico was converted into two chapels. The apse to the left is enriched with admirable *Mosaics* of the 5th cent., consisting of gold arabesques on a blue ground. Over the door to the Baptistery is a Crucifixion, a relief in marble, of 1492. — The outer door of the portico is adorned with two ancient columns of porphyry with their architrave, built into the wall here by Sixtus III. It leads to the *Court,* which was restored at the same time as the choir of San Giovanni in Laterano.

The basilica of ***San Giovanni in Laterano** (Pl. H, 6, 7), *'omnium urbis et orbis ecclesiarum mater et caput',* was the principal church of Rome after the time of Constantine the Great. The emperor presented Pope Sylvester I. with a large palace, which

had hitherto belonged to the wealthy family of the Laterani, and fitted up a church within it. It was several times burned down, and successive restorations, more particularly those of Pius IV. (1560), *Franc. Borromini* (1650), and *Aless. Galilei* (1734), who built the façade, have entirely modernised its character. In 1875-85 the church was enlarged by moving back the tribuna and choir.

The *Principal Façade*, by Galilei, with its portico (33 ft. deep and 196 ft. long) and the open loggia above it, is turned towards the Piazza di Porta San Giovanni (p. 277). Of the five entrances the *Porta Santa* is walled up and is opened only in the years of jubilee. The central entrance has two antique bronze doors adorned with garlands, etc. To the extreme left is an ancient statue of Constantine the Great, found in his Thermæ.

The *Façade of the S. Transept*, looking on the Piazza di San Giovanni in Laterano (p. 273), is also adorned with a portico, added by Sixtus V. (1586). The vestibule below, to the right, contains a bronze statue of Henri IV. of France, by *Nic. Cordieri* (Pl. 12).

Interior. The Nave (426 ft. in length), is flanked by double aisles. On the right and left at the end are the only two ancient granite columns now visible. Below, in front of the *Confessio*, is the monument of Pope Martin V. (d. 1431), in bronze, by *Simone di Giovanni Ghini*. — In the centre of the Transept, which is raised by four steps, is a beautiful Gothic canopy by *Giov. di Stefano* (1369; restored in 1851). It contains numerous relics, including, it is said, the heads of SS. Peter and Paul. Below it is the high-altar *(altare papale)*, at which the pope or a substitute named by him alone reads mass, containing a wooden table from the catacombs which is said to have been used as an altar by St. Peter. To the left is the large *Altar of the Sacrament*, with four ancient columns of gilded bronze, which belonged to the original basilica.

The Choir is covered with slabs of polished marble. The ancient *Apse*, moved back at the extension of the choir, contains precious mosaics by *Jacobus Torriti* (1290), representing the Saviour enveloped in clouds; below, at the sides of a cross, (l.) the Virgin, at whose feet Nicholas IV. kneels, SS. Francis, Peter, and Paul, and (r.) John the Baptist and SS. John, Andrew, and Anthony.

Aisles. At the first pillar on the right (Pl. 10), Boniface VIII. between two cardinals proclaiming the first jubilee (1300), by *Giotto*. On the Right: The 2nd chapel (Pl. 8) belongs to the Torlonia family, and is richly decorated with marble. — On the Left: The 1st chapel, that of Sant' Andrea Corsini (Pl. 1), designed by *Al. Galilei* in 1734, contains four ancient porphyry columns and a large vessel of porphyry from the portico of the Pantheon, in front of the bronze figure of Clement XII. (Corsini, d. 1740); the walls are sumptuously inlaid with precious stones. (Adm. to the chapel, $^1/_2$ fr.)

The sacristan conducts visitors from the last chapel of the S. aisle into the *Cloisters ('Chiostro'), constructed in the 13th cent. by *Vassallettus*, with numerous spiral and inlaid columns.

Adjoining the basilica of San Giovanni in Laterano rises the —

Palazzo del Laterano (Pl. H, 6), to which the privilege of exterritoriality was secured by a law of 1871. This was the residence of the popes from the time of Constantine down to the migration to Avignon. In 1586 it was restored by *Domenico Fontana*, and in 1843 set apart for the ***Museum Gregorianum**

Lateranense. The entrance is in the Piazza di Porta San Giovanni (p. 277), on the E. side of the palace. Admission, see p. 202. Comp. the plan (p. 273).

On the groundfloor is the so-called *Museo Profano*, or collection of ancient sculptures, including several admirable works. We cross the entrance-hall and follow the arcades of the court, to the left, to the end of the W. wing.

I. Room. Roman reliefs; several good torsos. In the centre a mosaic with pugilists, from the Thermæ of Caracalla (p. 270). — II. Room: Architectural fragments, mainly from the Forum of Trajan. — III. Room. Right wall: 256. Antinous (head modern). — IV. Room. Entrance-wall: 278. Medea with the Peliades (a Greek relief). Right wall: 319. Statue of Mars. Wall of egress: 352. Bust of a youthful member of the Claudian Gens. — We now cross the passage to the —

V. Room: 396, 405. Hermæ of Pan. — VI. Room. Rear wall: 435, 437. Colossal sitting figures of Tiberius and Claudius; between them, 436. The younger Agrippina (?). Between the windows: 445. Female portrait-statue (perhaps Drusilla). — VII. Room. On the right: *462. So-called *Dancing Satyr*, more probably *Marsyas* endeavouring to pick up the flutes thrown away by Athena, and recoiling on the appearance of the goddess, from a group by Myron (the arms and cymbals are erroneously restored). Opposite the entrance: *476. *Sophocles*, one of the most beautiful ancient portrait-statues in existence. — VIII. Room. Entrance-wall: left, 487. Relief of a poet, with masks, and a Muse; in the centre, 534. *Statue of Poseidon.* — IX. Room, containing numerous architectural fragments. In the centre: 656. Triangular Ara with Bacchanalian dances. — X. Room. Entrance-wall: 676. Relief of a large tomb, with powerful lifting-machine adjacent; 691. Relief of a dead woman surrounded by mourners; between the window and the exit, 686. Triangular pillar, with a candelabrum wreathed with roses on two of the sides. — We next cross a second passage to the —

XI. Room. In the centre: 792. Large sarcophagus with triumphal procession of Bacchus; wall of egress, 783. Greek relief. — XII. Room. Entrance-wall: 799. Sarcophagus with the story of Orestes; wall of egress: 813. Sarcophagus with the destruction of the Children of Niobe. — XIII. Room. Entrance-wall: 846. Portrait Statue of C. Cælius Saturninus; wall of egress: 868. Relief, Pylades supporting the exhausted Orestes; in the centre upon a sarcophagus, 885. Three-sided candelabrum-stand with Pluto, Neptune, and Persephone. — XIV. Room. Opposite the entrance: 902. Statue of a captive barbarian, unfinished, interesting on account of the 'copy-points' left by the sculptor to guide the workman's chisel. Adjacent, 895. Sarcophagus of L. Annius Octavius, with representation of bread-making; above is the inscription: *Evasi*,

effugi, Spes et Fortuna valete! Nil mihi vobiscum est, ludificate alios. By the right wall, 892. Mosaic with representation of the pavement of an unswept dining-room ('Opus Asarotum').— Rooms XV and XVI are devoted to the yield of the excavations made in 1861-69 at Ostia (among them, 1043. Bronze statuette of Venus).

The entrance to the **Christian Museum** is below the arcades in the left corner, whence we ascend a staircase. Comp. ground-plan (M.C., p. 273).

Vestibule. Sculptures and architectural fragments. Straight on, beyond five steps: 55. Large sarcophagus, with biblical reliefs.

The large Corridor of the Staircase contains the **Collection of Ancient Christian Sarcophagi*, chiefly of the 4th and 5th centuries, with scenes from the Old and New Testaments, both historic and symbolic. By the end-wall, to the right: 103, 105. Statues of the Good Shepherd. 104. Reliefs: top row, to the left, Adam and Eve, to the right, Turning of the water into wine, Miracle of the loaves, Raising of Lazarus; bottom row, Adoration of the Magi, Healing of the blind man, Daniel in the lions' den, Peter's denial, Anger of Moses, and Moses striking the rock. Above, to the right, 150. Rustic and hunting scenes, with traces of painting and gilding. To the left, 174. On the front, Christ enthroned above an antique personification of the Air, among the Apostles; to the left, Sacrifice of Isaac, to the right, Pilate washing his hands; on the right end, Moses smiting the rock, Christ healing the woman with an issue of blood; left end, Peter's denial. To the right: 164. Offerings of Cain and Abel, Capture of Peter, Execution of Paul, Job and his wife. To the left, 171. Bearing of the Cross, Crown of thorns, Capture of Christ, Pilate washing his hands. — Also, 223. Sitting figure of St. Hippolytus (the chair only is antique, with Greek inscription).

The door on the left leads to the upper arcades. The posterior walls of the three open arcades present a selection of *Ancient Christian Inscriptions*, systematically arranged.

The adjoining **Picture Gallery** contains a few good pictures by Italian masters, chiefly of the 15th and 16th cent. (*Benozzo Gozzoli, Fra Filippo Lippi, Giov. Santi, Carlo Crivelli, Andrea del Sarto, Guercino, Caravaggio*, etc.) and several modern paintings and copies of paintings from the catacombs. There are also a few antique mosaics, mostly in the room (A) adjoining the first arcade: *Mosaic from the Thermae of Caracalla*, freely restored (twenty full-length figures of athletes and twenty-six busts of athletes)

Opposite the N.E. corner of the Lateran is the edifice containing the **Scala Santa** (Pl. I, 6), a flight of twenty-eight marble steps from the palace of Pilate at Jerusalem, which our Saviour is said to have once ascended. They were brought to Rome in 326 by the Empress Helena, and may be ascended only on the knees. They are now protected with wood. The two adjoining flights are for the descent. — To the E. of the Scala Santa is a tribune erected by Benedict XIV., with copies of the ancient *Mosaics from the Tri-*

clinium of Leo III., or principal dining-room of the ancient Lateran palace. These copies were executed in 1743 from ancient drawings. Their subject is the union of spiritual and temporal power effected by Charlemagne.

Opposite the tribune extends the PIAZZA DI PORTA SAN GIOVANNI (Pl. I, 6), in which is the main façade of San Giovanni in Laterano. —The *Porta San Giovanni* (Pl. I, 6) is the starting-point of the *Via Appia Nuova* (p. 311).

IV. Quarters of the City on the Right Bank.

On the right bank of the Tiber are situated two distinct quarters: towards the N. the *Borgo*, or quarter of the Vatican; and farther S., *Trastévere*. They are connected by means of the long street known as the *Lungara*.

a. THE BORGO.

ELECTRIC TRAMWAYS to *San Pietro in Vaticano*, Nos. 6, 7, & 8, OMNIBUSES Nos. 20 & 23, see pp. 198, 200.

The *Vatican Hill* (207 ft.), with the plain in front of it, notorious for its malaria, was never reckoned in antiquity as part of the city. *Caligula* erected a circus there, which was afterwards the scene of *Nero's* cruelties to unoffending Christians in the year 65. On the ruins of the ancient walls hallowed by the first great martyrdoms at Rome rose the *Church of St. Peter*, and in the pontificate of *Symmachus* (498-514) a papal residence also. In order to protect the whole of this region against the Saracens, *Leo IV.* surrounded it, in 848-52, with a wall, and thus became the founder of the *Civitas Leonina*, which, however, never rose to much importance.

The principal channel of communication with the Vatican quarter is afforded by the **Ponte Sant' Angelo** (Pl. B, 3), originally erected by Hadrian in A.D. 136, and named after him *Pons Ælius*. The ten colossal statues of angels were executed from *Bernini's* designs in 1688. In 1892-94 a considerable part of the bridge was rebuilt; the temporary iron *Suspension Bridge*, to the W., which was erected during the alterations, has been allowed to remain, and is at present used by the tramway-cars.

The **Castello Sant' Angelo** (Pl. B, 3), which was originally the tomb erected by Hadrian for himself and his successors *(Moles Hadriani)*, was completed in 139 by Antoninus Pius. On a substructure, 114 yds. square, rises a cylinder of travertine, 80 yds. in diameter, once encrusted with marble. Around the margin of the top stood statues in marble. From Hadrian to Caracalla (d. 217) all the emperors and their families were interred here. When the Goths under Vitiges besieged Rome in 537, the tomb was converted into a fortress by the Romans. It continued to be so used from the 10th to the 14th century by whichever party happened to be in power, until, in 1379, it fell into the permanent possession of the popes. In 1527 Clement VII. sustained a terrible siege here, on which occasion Benvenuto Cellini asserted he had thence shot the Connė-

table de Bourbon. The outworks were constructed by Urban VIII. The bronze statue at the top, representing the Archangel Michael sheathing his sword, was set up in 1752 in the place of an earlier statue, and commemorates the vision of Gregory the Great in 590 while conducting a procession to pray for the cessation of the plague then raging. A thorough restoration of the castle has been in progress since 1901.

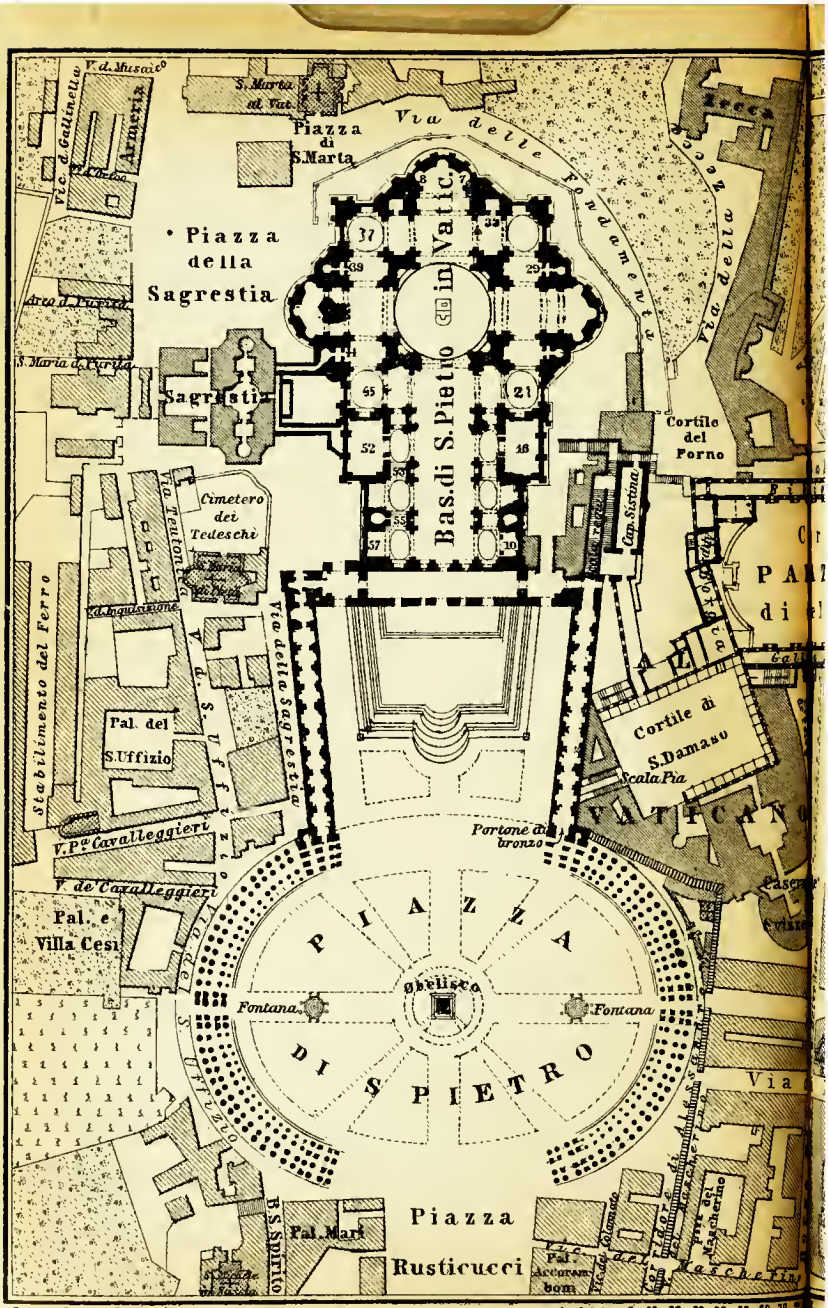
The entrance (adm., see p. 202) is opposite the Ponte Sant' Angelo. The ancient burial-vaults, the chapel of Clement VII., a few of the papal rooms (two with frescoes by *Perin del Vaga*), and several dungeons are shown. Fine view from the platform.

A quay leads to the right from the entrance of the Castle of Sant' Angelo to the new quarter on the former *Prati di Castello*, a congeries of long and regular rows of tasteless lofty houses. A large *Palace of Justice* (Pl. B, C, 2, 3) is in course of erection here; the *Statue of Cavour* in front, by Galletti, was unveiled in 1895.

The Castle of Sant' Angelo is adjoined on the W. by the Piazza Pia (Pl. B, 3), whence four streets diverge. In the centre, to the right and left of the fountain, are the streets called the *Borgo Nuovo* and the *Borgo Vecchio*. On the extreme left, near the large *Ospedale di Santo Spirito*, an early-Renaissance building dating from Sixtus IV., with a remarkable octagonal dome, is the *Borgo Santo Spirito*, and on the extreme right, the *Borgo Sant' Angelo*.

The usual route to the Vatican is by the Borgo Nuovo. In the small Piazza Scossa Cavalli, which it passes on the right, rises the **Palazzo Giraud* (Pl. A, 3), now the *Pal. Torlonia*, erected in 1496-1504; the portal is of the 18th century. Farther on (No. 101-5), is the *Palazzo Ricciardi*, dating from the early 16th century. Hence we go straight on to the Piazza Rusticucci (Pl. A, 3), which serves as a sort of forecourt to the Piazza di San Pietro.

The ****Piazza di San Pietro**, the imposing space in front of St. Peter's, is in the form of an ellipse, adjoined by an irregular quadrilateral on the side next the church. It is enclosed by the huge colonnades erected in 1667 by *Bernini*. The length (including the Piazza Rusticucci) to the portico of the church is 366 yds.; greatest breadth 260 yds. Each of the colonnades contains four series of Doric columns. Three covered passages, the central of which has space for two carriages abreast, are formed by 284 columns and 88 piers. On the balustrades above are placed 162 statues of saints in Bernini's style. — The great *Obelisk* (84 ft.) in the centre of the piazza, which is destitute of hieroglyphics, was brought from Heliopolis to Rome by Caligula and placed in the Vatican Circus, where it stood until 1586. At the sides are two handsome *Fountains*, 45 ft. in height, the one next the Vatican erected by Maderna, the other under Innocent XI.



V. d. Musaico
Vic. d. Gallinella
Armeria
S. Marta al Vat.
Piazza di S. Marta
Via delle Fondamenta
Zecca
Via della Zecca
Piazza della Sagrestia
Arco d. Purità
S. Maria d. Purità
Sagrestia
Bas. di S. Pietro in Vatic.
Cortile del Forno
Cap. Sistina
Cimetero dei Tedeschi
Via Teutonica
Stabilimento del Ferro
Via della Sagrestia
V. d. S. Uffizio
Pal. del S. Uffizio
Cortile di S. Damaso
Scala Pia
VATICANO
Portone di bronzo
V. Pa Cavalleggieri
V. de' Cavalleggieri
Pal. e Villa Cesi
PIAZZA DI S. PIETRO
Obelisco
Fontana
Fontana
Via
B. S. Spirito
Pal. Mari
Piazza Rusticucci
Pal. Accoramboni
Vic. del Maschering
Corridore di Alessandro
Pass. del Maschering
Geograph. Anstalt von
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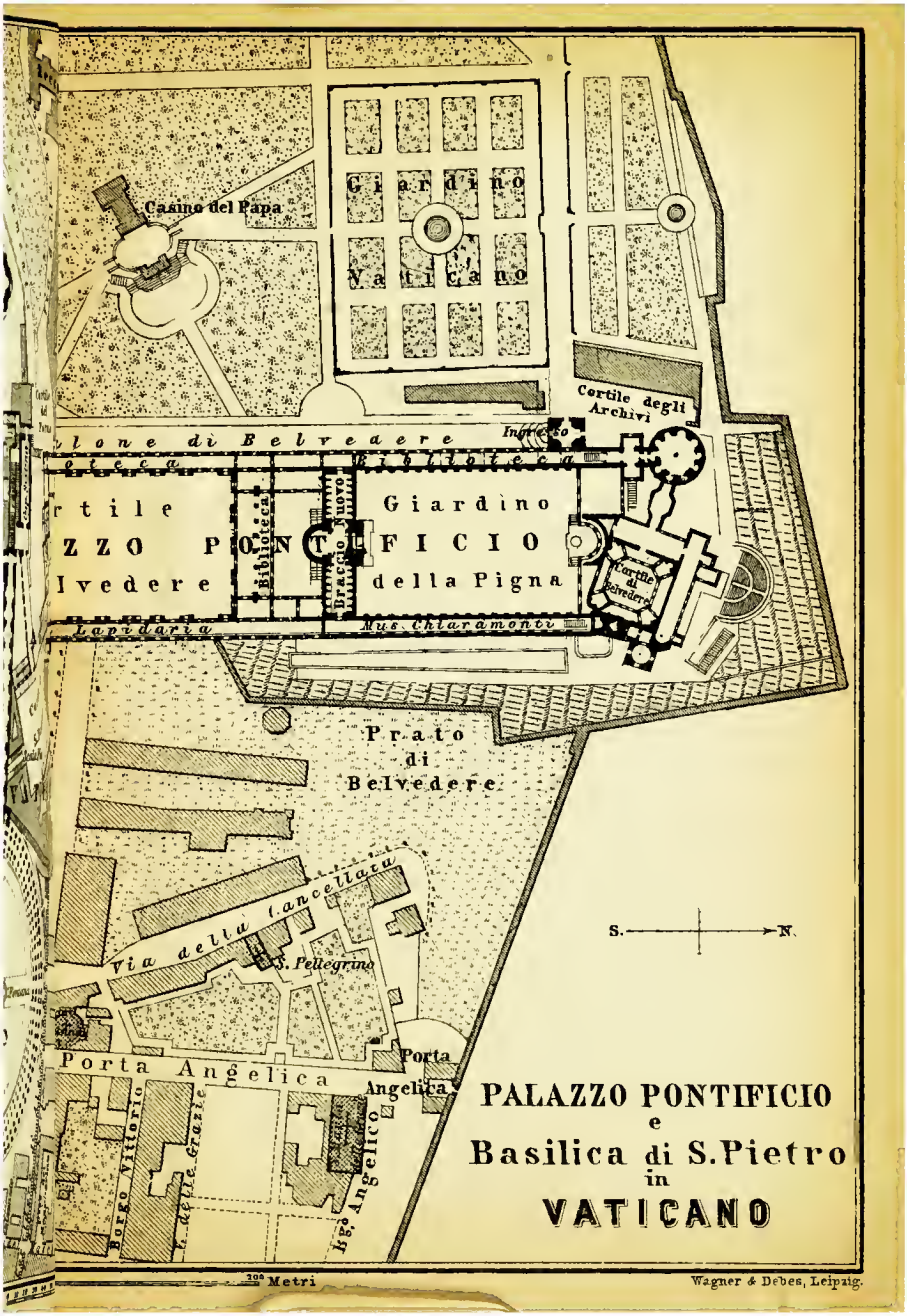

Casino del Papa
Giardino Vaticano
Cortile degli Archivi
Ingresso
Biblioteca
Giardino della Pigna
Cortile di Belvedere
Mus. Chiaramonti
Prato di Belvedere
S. N.
Via della Cancellata
S. Pellegrino
Porta Angelica
Porta Angelica
Borgo Vittorio
Lg.o Angelico
PALAZZO PONTIFICIO
e
Basilica di S. Pietro
in
VATICANO
100 Metri
Wagner & Debes, Leipzig.

At the end of the colonnades, to the right, is the *Portone di Bronzo,* the entrance to the *Vatican,* where the Swiss guard is stationed (p. 283).

b. St. Peter's (San Pietro in Vaticano).

The **Church of St. Peter** is said to have been founded by the *Emp. Constantine* at the request of *Pope Sylvester I.* It was erected in the form of a basilica with nave, double aisles, and transept, on the site of the circus of Nero, where St. Peter is said to have been buried. It was here that Charlemagne, on Dec. 25th, 800, received the Roman imperial crown from the hands of Leo III. Many succeeding emperors were also crowned here.

As the church in course of time fell into disrepair, *Nicholas V.* conceived the idea of a new building, and in 1452 laid the foundations of the tribuna, which had been designed by the Florentine artist *Bernardo Rossellino.* The walls were not more than 4 or 5 ft. above the ground when the work was interrupted by the death of the pope. It was not until fifty years later that *Julius II.* resumed building operations, Bramante being the architect employed. The new church was intended to be in the form of a Greek cross covered with a gigantic central dome, and four smaller domes over the transepts. This plan, which had the merit of majestic simplicity, was, however, not adhered to. During the last year of Bramante's (d. 1514) life, *Giuliano da Sangallo* (d. 1516) was entrusted with the superintendence of the work, and was assisted by *Raphael* and *Fra Giocondo da Verona* (d. 1515). The great age of the first and the third and the early death of Raphael (d. 1520) were unfavourable to the work, and the original plan was much altered, the masters being divided between the Greek and Latin form of cross. The next directors of the work were *Antonio da Sangallo the Younger* (after 1518), *Baldassare Peruzzi* of Siena (after 1520), and Michael Angelo (after 1547). This last distinguished himself by rejecting the innovations of Ant. da Sangallo, and rescuing Bramante's ground-plan. He strengthened the pillars of the dome, simplified the form of the aisles, and planned a porch borne by ten columns and terminating in a pediment, though this last part of his design was afterwards abandoned. Michael Angelo was most fortunate with his construction of the dome. He completed the drum of the dome, and left behind him drawings and models for the completion of the work up to the lantern. The vast dimensions of Michael Angelo's dome render doubly marvellous its airy and symmetrical appearance. After the death of Michael Angelo in 1564 the building of the church was continued by *Vignola* and *Giacomo della Porta,* the latter of whom was charged with the completion of the dome. In 1606 the church was completed with the exception

of the façade, when *Paul V.* introduced a momentous alteration. Reverting to the idea of a Latin cross, he caused the nave to be lengthened, and the present weak and unsuitable façade to be erected by *Carlo Maderna*. The effect of the dome, as contemplated by Michael Angelo, is thus entirely lost except from a distance; from the spectator standing in the piazza of St. Peter the drum supporting the dome vanishes behind the façade. *Bernini*, who succeeded Maderna in 1629, finished the building. He designed two campanili to be erected on each side of the church, but his plan has, happily, remained unexecuted. The inappropriate niches in the main piers and the coloured marble lining of the walls are due to his initiative. His double colonnades (p. 278) in front of St. Peter's, on the other hand, are worthy of the greatest church in Christendom. The new church was consecrated by Pope Urban VIII. on 18th Nov., 1626, the 1300th anniversary of the day on which St. Sylvester is said to have consecrated the original edifice.

The result of these various vicissitudes is that St. Peter's is the largest and most imposing, if not the most beautiful church in the world; its area is about 18,000 sq. yds., while that of the cathedral at Milan is 10,000, St. Paul's at London 9350, St. Sophia at Constantinople 8150, and Cologne Cathedral 7400 sq. yds.

According to the measurements of Carlo Fontana, the total length of St. Peter's, including the portico, is 232 yds.; height of nave 151 ft.; breadth of nave in front 29 yds., and at the back, near the tribune, 26 yds.; length of transept inside 150 yds.

The FAÇADE, with 8 columns, 4 pilasters, and 6 semi-pilasters of the Corinthian order, is 123 yds. long and 145 ft. high, and is approached by a flight of steps. It is surmounted by a balustrade with statues of the Saviour and apostles, 19 ft. high. The inscription records that it was erected by Paul V. (Borghese) in 1612. Over the central of the five entrances is the Loggia in which the new pope used to be crowned, and whence he imparted his benediction at Easter to the concourse in the piazza (discontinued since 1870).

The PORTICO, 78 yds. in length, $14^1/_2$ in width, and 66 ft. in height, is admirably decorated, the magnificent stucco-ornamentation of the ceiling being especially noteworthy. At the entrances are antique columns of pavonazzetto and affricano.

Over the interior of the central external entrance is St. Peter on the sea, a mosaic after *Giotto* (1298). — At the ends of the portico are equestrian statues: on the left, Charlemagne by *Cornacchini*, on the right, Constantine the Great by *Bernini*. The latter is concealed by the side-door which is always kept shut, and can be seen only from the Scala Regia, on the other side (p. 284). — Of the five doors of the church that on the extreme right is called the PORTA SANTA, and is only opened in the years of jubilee (every 25 years; the last occasion was in 1900, but the ceremony was omitted in 1850 and 1875). The great CENTRAL ENTRANCE is closed by the brazen doors which Eugene IV. caused to be executed in 1439-45 after the model of those of San Giovanni at Florence.

While the exterior of St. Peter's is open to criticism, the **INTERIOR is strikingly impressive; and the effect is produced not so

much by the vastness, as by the harmony and symmetry of its proportions. The finest features, such as the great breadth of the three arms of the cross, the four great dome-pillars, the arcades below the dome, and the diameter of the latter, are all due to *Bramante*, to whom the coffering of the barrel-vaulting must also be ascribed.

On the pavement of the NAVE, close to the central door, is a round slab of porphyry on which the emperors were formerly crowned. By the first two pillars of the nave are two holy-water basins supported by colossal putti. Both these and the numerous statues of saints in the niches of the pillars are of the *School of Bernini*. St. Peter's contains but few pictures; those formerly here have been replaced by copies in mosaic. — By the fourth pillar to the right is the sitting *Statue of St. Peter* in bronze, a work of the 5th cent., though now ascribed by some to the 13th century. The right foot is worn smooth by the kisses of devotees. Above is a mosaic portrait of Pius IX., commemorating the 25th anniversary of his accession to the papal see in 1871.

The magnificent and plainly decorated DOME rests on four huge piers, 234 ft. in circumference, the niches in the lower parts of which are occupied by statues, 16 ft. in height, of SS. Longinus, Helena, Veronica, and Andrew. Above the four logge, whence sacred relics are exhibited on high festivals, are four mosaics of the Evangelists. The frieze bears the inscription, in blue mosaic letters 6 ft. high on a gold ground: *Tu es Petrus et super hanc petram aedificabo ecclesiam meam et tibi dabo claves regni caelorum.* The sixteen ribs of the vaulting of the dome are of gilded stucco; between them are four series of mosaics. In the lowest the Saviour, the Virgin, and the Apostles; on a level with the lantern, God the Father.

Beneath the dome rises the imposing bronze CANOPY ('Baldacchino') borne by four richly gilded spiral columns, constructed in 1633, from designs by *Bernini*. It is 95 ft. in height, including the cross. Under the canopy is the HIGH ALTAR, consecrated in 1594, where the pope alone reads mass on high festivals. It stands immediately over the *Tomb of St. Peter*. The CONFESSIO, constructed by *C. Maderna* under Paul V., is surrounded by 95 ever-burning lamps. The descent to it is by a double flight of marble steps (sacristan 30-40 c.). Doors of gilded bronze, dating from the earlier church, close the niche which contains the sarcophagus of the apostle. Between the steps is the statue of Pius VI. in the attitude of prayer, by *Canova* (1822).

The nave is continued beyond the dome, and terminates in the TRIBUNE, containing the *Cathedra Petri* of *Bernini*, a bronze throne enclosing the ancient wooden episcopal chair of St. Peter. On the right (7) is the monument of Urban VIII. (d. 1644) by *Bernini;* on the left (8) that of Paul III. (d. 1549) by *Gugl. della Porta.*

Having traversed the nave and surveyed the stupendous dimensions of the fabric, we proceed to examine the aisles and transepts.

RIGHT AISLE. — The 1ST CHAPEL (10; best light in afternoon) contains a celebrated *Pietà by *Michael Angelo*, executed in 1499. The grief of the Madonna, who holds in her lap the dead Christ, is touchingly rendered, the modelling of the figures exquisite. This chapel also contains, to the left, a large early-Christian sarcophagus, in which *Petronius Probus*, prefect of the city (d. 395), was buried. Of the numerous tombs of the popes (some of them of great magnificence) we mention only the most important. The 3rd CHAPEL (16) contains the finely executed monument of Sixtus IV. (d. 1484) in bronze, by *Ant. Pollajuolo* (1493). Julius II. (of the della Rovere family, like Sixtus) is also interred here. Under the next arch: right, the monument of Gregory XIII., the rectifier of the calendar (d. 1585). On the right, the GREGORIAN CHAPEL (21), erected under Gregory XIII. from the design of *Michael Angelo;* here, to the right, is the monument of Gregory XVI. (d. 1846); above the altar is

the Madonna del Soccorso, from the old church of St. Peter (about 1118); under it is the tomb of St. Gregory Nazianzen (d. 390). Under the following arch, on the right, the tomb of Benedict XIV.

The RIGHT TRANSEPT was used by the Œcumenical Council for its meetings in 1870.

W. PROLONGATION OF RIGHT AISLE. Under the arch: right, monuments (29) of Clement XIII. (d. 1769), by *Canova*, and (33) Clement X. (d. 1676). — We now pass the principal tribune, and enter the —

W. DIVISION OF LEFT AISLE. Immediately on the right is the monument of Alexander VIII. (Ottoboni of Venice, d. 1691); farther on, right, the altar of Leo I., with a marble relief by *Algardi* (about 1650), representing the Retreat of Attila. Facing the visitor is the CAPPELLA DELLA COLONNA (37), containing a highly-revered Madonna from a pillar of the older church. Beneath the altar is an ancient Christian sarcophagus, containing the remains of Leo II. (d. 683), Leo III. (d. 816), and Leo IV. (d. 855). Turning hence to the left, we first perceive on the right, over the small door (of egress), the monument (39) of Alexander VII. (d. 1667) by *Bernini*.

The LEFT TRANSEPT contains confessionals for ten different languages, as the inscriptions indicate. By the pillar of St. Veronica, below the statue of St. Juliana, is an elevated seat, whence on high festivals the grand-penitentiary dispenses absolution. In front of the central altar is the tomb of the great composer Pier Luigi da Palestrina (1524-94), the leader of the older Roman school. — The portal of grey marble to the right under the following arch (44), surmounted by the monument of Pius VIII. (d. 1830), leads to the —

SACRISTY (open 9-11 a.m.), which contains paintings by *Giotto*, a few fragments of frescoes by *Melozzo da Forlì*, and the *Treasury*.

From a point a few paces farther on a good survey of the cupola, tribune, and transept is obtained.

LEFT AISLE. On the right, the CLEMENTINE CHAPEL (45), erected by Clement VIII. (1592-1605); below the altar on the right reposes Gregory the Great (590-604); facing us, the monument of Pius VII. (d. 1823), by *Thorvaldsen*, erected by Cardinal Consalvi. — Under the arch on the right, the monument of Leo XI. (d. 1605) by *Algardi*, with a relief of Henri IV. of France abjuring protestantism; left, monument of Innocent XI. (d. 1689) by *Carlo Maratta*, with a relief of the delivery of Vienna by King John Sobieski. — In the large CHOIR CHAPEL (52), gorgeously decorated by *Giac. della Porta* with stucco and gilding, ceremonies accompanied by beautiful musical performances frequently take place on Sundays; ladies admitted only when provided with black dress and veil, gentlemen also in black (evening-dress). — Beneath the next arch, to the right, over the door, is the tomb in which the most recently deceased pope rests until the completion of his tomb and monument elsewhere. The remains of Leo XIII. were placed here in July, 1903. To the left, the *Monument (53) of Innocent VIII. (d. 1492), by *Ant.* and *Pietro Pollajuolo*. — Then, on the right, the door leading to the dome (55; see below); on the left, the tomb of the last of the Stuarts, by *Canova* (1819), with busts of 'James III.' and his sons Charles Edward and Henry, the last better known as Cardinal York. In the last chapel (57) on the right is a font consisting of the cover of a sarcophagus from the mausoleum of Hadrian (p. 277).

For the ***Ascent of the Dome*** (see p. 203) visitors knock at the door in the left aisle (Pl. 55). An easy spiral inclined plane ascends to the roof, where a number of dwellings for the workmen and custodians are seen. The *View from the roof ranges over the entire city and the campagna from the Apennines to the sea. The dome rises 308 ft. above the roof, and is 630 ft. in circumference. The visitor will observe the huge hoops of iron by which the dome was strengthened in the 18th cent., when threatening fissures had begun to appear. The gallery within the drum affords a striking view of the interior. An easy staircase as-

cends between the outer and inner domes to the *Lantern*, which commands a view of the whole church and its environs. A perpendicular iron ladder ascends to the copper ball on the summit, which, however, affords no view. The total height of the cupola to the top of the cross is 435 ft.

c. The Vatican.

The *Vatican Palace*, the largest in the world, was originally a dwelling-house for the popes, erected by Symmachus (p. 277) near the anterior court of the old church of St. Peter. When the popes returned from Avignon to Rome (1377) they took up their permanent abode at the Vatican, deserting the Lateran, which had been devastated by fire in 1308. In 1450 Nicholas V., with a view to render the Vatican the most imposing palace in the world, determined to unite in it all the government-offices and the residences of the cardinals. On his death he left behind him an almost completed palace, including a *Library*, the *Appartamento Borgia*, and the *Stanze*, to which Alexander VI. added the finishing touch in the shape of the *Torre Borgia*. In 1473 the *Sistine Chapel* was erected by Sixtus IV., and in 1486-92 the *Belvedere*, or garden-house, by Innocent VIII. Bramante, under Julius II., united the latter with the palace by means of a great court. The *Logge* round the Cortile di San Damaso were also constructed by Bramante. In 1540 Paul III. founded the *Pauline Chapel*, and Sixtus V. the present *Library* (which divided Bramante's large court into two parts, the Cortile di Belvedere and the Giardino della Pigna) and the present residence of the popes, which last was completed by Clement VIII. (1592-1605). Urban VIII. began the *Scala Regia* from Bernini's designs; Pius VI. erected the *Sala a Croce Greca*, the *Sala Rotonda*, and the *Sala delle Muse*, Pius VII. the *Braccio Nuovo* for the sculptures, and Pius IX. closed the fourth side of the Cortile di San Damaso by covering and reconstructing the great staircase *(Scala Pia)* which leads from the arcades of the piazza into the court. The palace now contains 20 courts, and perhaps 1000 halls, chapels, saloons, and private apartments. By far the greater portion of the Vatican is occupied by collections and show rooms, a comparatively small part of the building being set apart for the papal court. A law passed on 13th May, 1871, secures to the Vatican, the Lateran, and the papal villa at Castel Gandolfo the privilege of exterritoriality.

1. Cappella Sistina. Raphael's Stanze and Logge. Picture Gallery. Raphael's Tapestries. Appartamento Borgia.

Admission, see p. 203. *Permessi*, see p. 284. Sticks and umbrellas must be given up. — Comp. the *Plan*, p. 296.

The principal entrance to the Vatican *(Portone di Bronzo)* is at the end of the right colonnade of the Piazza of St. Peter, where the Swiss guard is posted. The ciceroni who proffer their services here are to be avoided; their services are useless. We proceed hence

straight on to the Scala Regia, a magnificently decorated staircase, with a skilfully treated perspective effect, by *Bernini*. At the top of the staircase we obtain our permesso and pass through a door to the staircase on the right, which ascends to the Sala Regia, on the first floor (91 steps). Halfway up a notice-board, on the right, marked 'Camere e Stanze di Raffaello', indicates the approach to the second floor with Raphael's Stanze and Logge (pp. 287, 292). On the third floor is the picture-gallery (p. 293).

The **Sala Regia,** an entrance-hall to the Sistine Chapel, was begun by *Ant. da Sangallo the Younger* under Paul III. and was completed in 1573. The stucco decorations of the ceiling are by *Perin del Vaga,* and those over the doors by *Daniele da Volterra.* The frescoes, by *Vasari* and others, illustrate scenes from the Night of St. Bartholomew. — The door in the entrance-wall, to the left, admits to the Sistine Chapel (visitors knock).

The ****Sistine Chapel** was erected under Sixtus IV. in 1473-81; length 133 ft., width 45 ft. Beautifully decorated marble screens enclose the space set apart for the clergy. The lower part of the walls was formerly hung, at festival times, with Raphael's tapestry (p. 294), while the upper part is decorated with superb frescoes, executed about 1481-83 by the most celebrated Florentine and Umbrian masters of the period (best light in the morning). These represent incidents from the life of Christ (right) and Moses (left) arranged in the early ecclesiastical manner, in parallel scenes of promise and fulfilment, and include many contemporary portraits. Left: 1. (by the altar) *Perugino* and *Pinturicchio,* Moses with his wife Zipporah journeying to Egypt, Zipporah circumcises her son; 2. *Sandro Botticelli,* Moses kills the Egyptian, drives the shepherds from the well, kneels before the burning bush; 3. *Pier di Cosimo* and pupils of *Cosimo Rosselli,* Pharaoh's destruction in the Red Sea; 4. *C. Rosselli,* Moses receives the Law on Mt. Sinai, Worship of the golden calf; 5. *S. Botticelli,* Destruction of the company of Korah and of the sons of Aaron; 6. *Luca Signorelli* and *Bart. della Gatta,* Moses as a law-giver, Investiture of Aaron, Mourning over the body of Moses. — Right: 1. *Perugino* and *Pinturicchio,* Baptism of Christ; 2. *S. Botticelli,* Sacrifices in cleansing a leper (Levit. xiv. 2-7) and Christ's Temptation; 3. *Dom. Ghirlandajo,* Vocation of Peter and Andrew; 4. *C. Rosselli,* Sermon on the Mount, Cure of the leper; 5. *Perugino,* Christ giving the keys to Peter; 6. *C. Rosselli,* Last Supper. — The frescoes on the entrance-wall are of less importance.

The ****Ceiling** (mirrors provided by the custodian; fee) was begun by *Michael Angelo* on 10th May, 1508, and completed in October, 1512. Whether the ceiling of the Sistine Chapel or the Stanze of Raphael should be regarded as the culminating effort of modern art, has long been a subject of controversy. The merit of

uniformity of thought and compactness of composition must be awarded to the ceiling-painting, and these attributes are the more worthy of admiration as the subjects of the whole series had not been agreed upon from the outset. The pictorial enrichment of the ceiling was at first to be limited to the figures of the Twelve Apostles, but Michael Angelo, perceiving the poverty of the design, prevailed on the pope to allow him to extend it. In order to connect the different scenes, Michael Angelo invented an imaginative structure with columns, pillars, and cornices in bronze and marble, which rises from the walls, and encloses in the middle of the ceiling (which is vaulted, with a flat surface in the middle) nine sections of different sizes. The lifelike figures which step forth from the architectural members, some of them in their natural colour, and others of a bronze tint, impart to the background such animation and significance as to render it an admirable introduction to the large central pictures. It is here that the spectator will become fully aware of the importance to a painter of a thorough acquaintance with architectural designs, and of the extent to which Michael Angelo availed himself of such acquaintance.

A description of the CENTRAL SCENES may be given nearly in the words of *Ascanio Condivi*, a pupil of Michael Angelo, who in 1553 wrote the master's life before the death of the latter. — 'In the *1st Section* of the ceiling (reckoned from the altar), which is one of the smaller ones, you observe in the air God Almighty, who with the motion of his arms separates light from darkness. — In the *2nd Section* he creates the two great lights of the world, his outstretched right hand touching the sun, and the left the moon. In the same section God is again represented as engaged in creating the herbs and plants on the earth. He is portrayed with such art that wherever you turn he appears to follow you, showing his whole back down to the soles of his feet, — a very excellent work, proving what can be done by foreshortening. — In the *3rd Section* God appears in the air surrounded with angels, regarding the waters, and commanding them to bring forth all those kinds of animals which that element nourishes. — In the *4th Section* (the most impressive and thoughtfully worked out composition of the series) the creation of man is represented, and God is seen with outstretched arm and hand, causing life to stream through Adam's limbs by touching him with his forefinger. With his other arm he encloses a group of angels. — In the *5th Section* God draws from Adam's side the woman, who with folded hands stretched out towards God, bows herself with a sweet expression, so that it seems she is thanking him, and that he is blessing here. — In the *6th Section* the Demon, in female form from the waist upwards, and otherwise a serpent, coils himself round a tree; he converses with Adam and Eve, whom he persuades to disobey their Creator, and hands the forbidden fruit

to the woman. In the second part of the section you see the pair, driven out by the angel, fleeing terrified and sad from the face of God. — In the *7th Section* Noah's thank-offering is represented. — In the *8th Section* is seen the Flood, with Noah's Ark on the water at a distance, and a few persons clinging to it in hopes of saving themselves. Nearer is a boat crowded with people, which, owing to its undue load and to the numbers of violent shocks of waves, is already shipping water and threatening to sink. Still nearer the eye appears above the water the top of a mountain, where a number of men and women have sought refuge as if on an island; they show different emotions, but they all cower, miserable and terrified, under a tent stretched over a tree, to shelter themselves from the excessive rain. And in this scene the wrath of God is represented with great art, for he sends upon them lightnings, waters, and storms. There is also another mountain-top on the right side with a group of people on it in similar distress, but it would take too long to describe each one of them. — In the *9th Section,* the last, is narrated the story of Noah, who, when lying drunken and naked on the ground, is mocked by his son Ham, but is being covered by Shem and Japheth'.

Michael Angelo, reversing the chronological order of the scenes, began his work at the entrance. From this point we command a view of the central figures, which, being nearer to the spectator, could be executed on a smaller scale than those nearer the altar.

On the lower part of the vaulting are the PROPHETS AND SIBYLS, surrounded by angels and genii. To the left of the altar: 1. *Jeremiah,* in a profound reverie; 2. *Persian Sibyl,* reading; 3. *Ezekiel,* with half-opened scroll; 4. *Erythraean Sibyl,* sitting by an open book; 5. *Joel,* reading a scroll; 6. (over the door) *Zacharias,* turning the leaves of a book; 7. *Delphic Sibyl,* with an open scroll; 8. *Isaiah,* his arm resting on a book, absorbed by divine inspiration; 9. *Cumaean Sibyl,* opening a book; 10. *Daniel,* writing; 11. *Libyan Sibyl,* grasping an open book; 12. (above the Last Judgment) *Jonah,* sitting under the gourd. 'All these are truly wonderful', says Condivi, 'both owing to the attitudes, and to the ornamentation and the variety of the drapery. But most wonderful of all is the prophet Jonah who sits at the top of the vaulting. His body is foreshortened towards the inside, towards the part nearest the beholder's eye, while the legs project outside, in the more distant part'.

In the pointed arches and lunettes of the vaulting are the ancestors of the Saviour in calm expectation. In the four corner-arches: on the altar-wall, right, the Israelites in the wilderness with the brazen serpent; left, King Ahasuerus, Esther, and Haman. On the entrance-wall, left, David and Goliath, right, Judith.

In 1534-41, nearly 30 years later than this ceiling, Michael Angelo painted on the altar-wall the *LAST JUDGMENT, 64 ft. in

width and 32 ft. in height, now unfortunately blackened by the smoke of centuries. On the left of the figure of Christ as Judge hover the saints drawn back by devils and supported by angels, on the right the sinners in vain strive to ascend; above are two groups of angels with the Cross, the column at which Christ was scourged, and the other instruments of his passion; in the centre Christ and the Virgin, surrounded by apostles and saints; below the rising dead is hell, according to Dante's conception, with the boatman Charon and the judge Minos, whose face is a portrait of Biagio of Cesena, master of the ceremonies to Paul III., who had censured the picture on account of the nudity of the figures. Paul IV., who contemplated the destruction of the picture on the same account, was persuaded, instead, to cause some of the figures to be partly draped by *Daniele da Volterra*. Clement XII. caused this process to be extended to the other figures by *Stefano Pozzi* in the 18th cent., whereby, as may be imagined, the picture was far from being improved.

The **Sala Ducale,** which adjoins the Sala Regia, constructed by *Bernini,* is decorated with frescoes and landscapes by *Bril.* Special permission from the maggiordomo of the Vatican is necessary for a visit to this hall, and to the **Pauline Chapel** *(Cappella Paolina),* built in 1540 by *Antonio da Sangallo the Younger,* also adjoining the Sala Regia. In this chapel are two frescoes by *Michael Angelo,* painted by him in ca. 1542-1500: on the left, the Conversion of St. Paul, on the right, the Crucifixion of St. Peter. The chapel is used on the first Sunday in Advent for the *Quarant' Ore,* or exposition of the host during 40 hours, when, as well as on Holy Thursday, it is brilliantly illuminated.

We ascend the staircase indicated by the notice-board mentioned at p. 284, and on the second floor knock at the white door, through which Raphael's Stanze and Logge are entered from the back. — In front and to the right are two rooms with indifferent modern pictures, chiefly representing scenes from the lives of persons canonised by Pius IX. The room to the right also contains a picture representing the Relief of Vienna in 1683 by John Sobieski, by *Matejko,* presented by Poles in 1884. We traverse this room, and then the *Sala dell' Immacolata,* decorated by *Podesti* with frescoes relating to the doctrine of the Immaculate Conception of the Virgin, promulgated on 8th Dec., 1854. The magnificent cabinet in the centre, of French workmanship, contains the text of the dogma, translated into many languages. — The door straight in front of us leads to the first of —

****Raphael's Stanze** (comp. the plan, p. 296). The frescoes executed by *Raphael* in 1508-1520 in the papal state-apartments *(Stanze* or *Camere)* of the Vatican, by order of the Popes Julius II. and Leo X., are unquestionably the foremost among the creations of the master. The work, however, in its entire grandeur had not been planned, nor the task committed to Raphael from the outset. Julius II. originally intended these rooms to be decorated in a much simpler style, and he entrusted the task to *Perugino, Sodoma,* and

other painters of Umbria and Siena. These were joined by the young Raphael, who had probably been introduced by Perugino, and who soon became so prominent among his fellows, that the work was entrusted to him exclusively. Raphael did not, however, live to complete his task, and it was finished by his pupils. The frescoes were executed in the following order: Stanza della Segnatura, Stanza d'Eliodoro, Stanza dell' Incendio, Sala di Costantino.

I. Stanza dell' Incendio, which we enter first, is the third in chronological order. The frescoes here were completed by Raphael's pupils from his designs in 1517. — The ceiling paintings (Glorification of the Trinity) are by *Perugino* (1508). — The mural paintings represent scenes from the pontificates of Leo III. and Leo IV.

Over the window: 1. Oath of Leo III., sworn by him in presence of Charlemagne (with the gold chain, his back turned to the spectator), in order to exculpate himself from the accusations brought against him, executed by *Perin del Vaga.*

To the right of this, on the exit-wall: 2. Victory of Leo IV. over the Saracens at Ostia, executed by *Giulio Romano.* The pope is represented as Leo X., accompanied by Card. Giulio de' Medici (Clement VII.), Card. Bibiena, and others. — Below: Ferdinand the Catholic and the Emp. Lothaire.

*3. Incendio del Borgo, or Conflagration in the Borgo, whence the name of the room. This work was probably executed by *Francesco Penni* alone. The apparently ungrateful task of painting a miracle has been executed so happily by the genius of Raphael, that he has presented us with what would be termed in modern language a magnificent genre picture. The traditional incident — the extinguishing of a fire which had broken out in the Borgo, or Vatican quarter, by the sign of the cross made by Pope Leo IV. (9th cent.) from the Loggia of St. Peter's — is placed in the background. The foreground exhibits the terrors of a conflagration, the efforts of the people to save themselves and their goods, and the half-paralysed condition of the mothers and other women especially. We are then transported to the heroic age, by a group in the left corner, representing Æneas carrying the aged Anchises on his back. The Incendio is unquestionably the most popular picture of the series, and is well adapted to illustrate the superiority of Raphael's art to that of a later period. The antiquarian will also scan with interest the façade of the old church of St. Peter, represented here as it still existed in Raphael's time. — Below: Godfrey de Bouillon and Aistulf.

4. Coronation of Charlemagne in the old Church of St. Peter. Leo III. has the features of Leo X., and the emperor those of Francis I. of France. — Below: Charlemagne.

II. *Stanza della Segnatura, so named from the court of

justice *(Segnatura di Grazia)*, presided over by the pope, which used to sit here every Thursday. The frescoes were painted by Raphael in 1508-1511. — Ceiling Paintings. 1. THEOLOGY *(divinarum rerum notitia)*, a figure among clouds, in the left hand a book, with the right pointing downwards to the heavenly vision in the Disputa beneath; adjacent, the Fall of man. 2. POETRY *(numine afflatur)*, crowned with laurels, seated on a marble throne with book and lyre; adjoining it, the Flaying of Marsyas. 3. PHILOSOPHY *(causarum cognitio)*, with diadem, two books (natural and moral science), and a robe emblematical of the four elements; adjoining it, Astronomy. 4. JUSTICE *(jus suum unicuique tribuit)*, with crown, sword, and balance; adjacent, Solomon's Judgment.

Mural Paintings. Under the Theology: 1. The so-called DISPUTA, really the *Glorification of the Christian Faith.* The congregation gathered round the altar, full of religious emotion, and burning with enthusiasm, sees heaven open, disclosing Christ enthroned, attended by the Madonna and the Baptist; above him is the half-figure of God the Father; and below him is the symbol of the Holy Spirit, at each side of whom are two cherubim holding the books of the gospel. A choir of angels forms the background, and angels likewise bear the clouds, on which, a little lower down, the heroes of the Old and New Testament are sitting. To the left of the spectator sit *St. Peter, Adam, St. John the Evangelist, David, St. Lawrence*, and a half-concealed personage from the Old Testament *(Jeremiah?)*; on the right, *St. Paul, Abraham, St. James, Moses, St. Stephen*, and lastly an armed hero of the Old Testament. — In the lower half the four Fathers of the Church, sitting next to the altar, constitute the historical foundation of the picture: on the left *St. Gregory* and *St. Jerome;* on the right *St. Augustine* and *St. Ambrose.*

From a very early period attempts have been made to attach historical names to the other figures, which are supposed to be portraits of theologians. The figure in antique costume beside St. Ambrose, stretching his right hand towards heaven, has been identified with *Petrus Lombardus*, the monk behind St. Augustine with *Thomas Aquinas*, the cardinal with *Bonaventura*, and the two popes with *Sixtus IV.* and *Innocent III.* To the extreme left, in the background, is *Fra Angelico da Fiesole*, on the right side is the laurel-crowned profile of *Dante*, and, separated from Dante by an old man, appears the head of *Savonarola.*

In the space below the picture (added by *Perin del Vaga* under Paul III.), from left to right: Heathen sacrifice; St. Augustine finding a child attempting to exhaust the sea; the Cumæan Sibyl showing the Madonna to Augustus; allegorical figure of the apprehension of divine things.

Under the Poetry: 2. The PARNASSUS (to the right of the Disputa). This composition is wonderfully adapted to the unfavourable character of the space to be covered. *Apollo* sits under laurels playing the violin. Around him are grouped the nine *Muses.* On

the left is the imposing figure of the blind *Homer*. Near him are *Dante* and *Virgil*. In the foremost group *Petrarch* and *Sappho* are recognizable, and the front figures in the opposite group are called *Pindar* and *Horace*. — Below, in grisaille: to the left, Alexander the Great causes the poems of Homer to be placed in the grave of Achilles; to the right, Augustus prevents Virgil's Æneid from being burned.

Under the Philosophy: 3. The so-called SCHOOL OF ATHENS, the companion to the Disputa, not only in point of situation, but with respect to its subject likewise. There we are introduced to a congregation of believers, here to an *Assembly of Scholars*. A flight of steps leads to an open colonnade, crowned with a dome at the back (supposed to have been designed by Bramante). Apollo, Minerva, and numerous gods adorn the niches. *Plato* and *Aristotle*, the princes in the realm of thought, whom the Renaissance especially revered, surrounded by a numerous train, approach the steps which descend to the foreground, where, in contrast to the pure philosophers, is a crowd of representatives of the empirical sciences, of geometry, arithmetic, astronomy, and music. Among the philosophers we recognise the bald *Socrates* (above, to the left), and in the youthful warrior at his side *Alcibiades* or *Xenophon;* on the steps lies *Diogenes;* then, in the foremost group, *Ptolemy* (who from having been mistaken for one of the kings of that name is furnished with a crown), and *Zoroaster* with the globe. The handsome youth in the foremost group to the left bears the features of *Francesco Maria della Rovere*, Duke of Urbino; the geometer with the compasses, to the right, is a portrait of *Bramante*. We are also introduced to *Raphael* himself (in the corner to the right), accompanied by *Sodoma*. — Below this picture, in different shades of brown, by *Perin del Vaga* (from left to right): Allegorical figure of Philosophy; Magi conversing about the heavenly bodies; Siege of Syracuse; Death of Archimedes.

Under the Justice: 4. Over the window the three cardinal virtues: Prudence with double visage looking to the future and the past; right, Temperance; left, Fortitude. Below, at the sides of the window, the *Glorification of Ecclesiastical and Civil Law*. On the right: Gregory IX. (with the features of Julius II.) presents the Decretals to a jurist (surrounded by numerous portraits; to the left in front Card. de' Medici, afterwards Leo X.). Below (by *Perin del Vaga*): Moses brings the tables of the Law to the Israelites. On the left: Tribonian presents the Pandects to the Emp. Justinian. In the space beneath: Solon's address to the Athenian people (?).

III. Stanza d'Eliodoro, the frescoes of which were painted in 1512-14, almost wholly by Raphael's own hand. The Ceiling Paintings (sadly damaged) from the Old Testament (Jehovah appears to Noah, Jacob's Vision, Moses at the burning bush, Sacrifice of

Isaae) are the work of *Peruzzi*, who in all probability was originally entrusted with the entire decoration of the Stanze.

The Mural Paintings, from the first of which the saloon derives its name, represent the political and ecclesiastical triumphs of Julius II. The Repulse of Attila was not completed until the pontificate of Leo X. — Below the Moses: 1. Miraculous Expulsion of Heliodorus from the Temple at Jerusalem by a heavenly horseman (Maccab. ii, 3), being an allusion to the deliverance of the States of the Church from their enemies. On the right, Heliodorus lies on the ground; one of his companions attemps to defend himself, a second shouts, a third is securing his booty; in the background the high-priest Onias praying; to the left in the foreground women and children, and Pope Julius II. on his throne (the foremost of the two chair-bearers is the celebrated engraver Marcantonio Raimondi).

Below the Sacrifice of Isaac: 2. The Mass of Bolsena. An unbelieving priest is convinced of the truth of the doctrine of transubstantiation by the bleeding of the host (comp. p. 190), in allusion to those doubting the infallibility of the church; below are women and children; opposite the priest, Julius II. kneeling with calm equanimity; the cardinal of florid complexion is Raffaelo Riario.

Below Noah: 3. Attila repulsed from Rome by Leo I., in allusion to the expulsion of the French from Italy in 1512. The pope, with the features of Leo X., is seated on a white mule, around him cardinals and attendants on horseback, above him St. Peter and St. Paul enveloped in a brilliant light, and visible only to Attila and his Huns, who are struck with terror at the apparition.

Below Jacob's Vision: 4. The Liberation of St. Peter, in three sections. Over the window St. Peter in the dungeon sleeping between the watchmen is being awakened by the angel; right, he is conducted away; left, the watchmen awake.

Under the pictures are painted eleven caryatides and four hermæ in grisaille; between these, in different shades of brown, are paintings symbolical of a life of peace.

IV. Sala di Costantino. The pictures of this saloon were executed after 1520, the date of Raphael's death, by *Giulio Romano*, aided by *Francesco Penni* and *Raffaello dal Colle*. Preliminary sketches for certain of the pictures had been made by Raphael himself, particularly for the Battle of Constantine.

On the long wall: 1. Battle of Constantine against Maxentius at Ponte Molle (p. 309), the emperor advancing victoriously, behind him flags with the cross, Maxentius sinking in the river, flight and defeat on all sides, painted by *G. Romano*. — On the left side of the picture Sylvester I. between Faith and Religion; on the right Urban I. between Justice and Charity.

2. Baptism of Constantine by Sylvester I. (with the features of Clement VII.) in the baptistery of the Lateran, by *Franc. Penni*.

To the left of this: Damasus I. between Prudence and Peace; right, Leo I. between Innocence and Truth.

3. (on the window-wall) Rome presented by Constantine to Sylvester I., by *Raffaello dal Colle;* left, Sylvester with Fortitude, right, Gregory VII. (?) with Power (?).

4. Constantine's Address to his warriors regarding the victorious omen of the cross, executed by *G. Romano.* — On the left, St. Peter between the Church and Eternity; right, Clement I. between Moderation and Urbanity. — The scenes below are from the life of Constantine, designed by G. Romano.

The ceiling, completed under Sixtus V., is adorned with an allegory of the triumph of Christianity over paganism. In the pendentives are Italian landscapes, with allegorical figures in the lunettes.

One of the custodians of this saloon shows (Tues. & Frid. only) the neighbouring ***Cappella di Niccolò V.,** erected by Nicholas V. and decorated by *Fra Angelico da Fiesole* in 1450-55 with frescoes from the lives of SS. Lawrence and Stephen. They are the last and maturest works of that master (freely restored).

***Raphael's Logge** (admission, see pp. 203, 204). — Leaving the Sala di Costantino, we proceed to the second floor of the logge which enclose the Cortile di San Damaso (comp. ground-plan, p. 296), the W. (right) wing of which was embellished with stucco mouldings and frescoes from designs by *Raphael* and, under his superintendence, by his pupils. Until 1813 the logge were open, and the paintings have therefore suffered seriously from exposure to the weather. The stucco work and the painted ornamentation are by *Giov. da Udine,* whose style has manifestly been influenced by antique works of this kind. Amongst the ceiling-paintings those in the first vault are by *Giulio Romano,* the others by *Francesco Penni, Perin del Vaga, Polidoro da Caravaggio,* and others. Each of the 13 sections of the vaulting contains four Biblical scenes in quadrangular borders, which are together known as '*Raphael's Bible*' (20 c. to the custodian who opens the door).

Ceiling Paintings. The 1st and 2nd vaults represent the Story of the Creation; the 3rd the Flood and the Story of Noah; the 4th, 5th, and 6th are devoted to events in the lives of Abraham, Isaac, and Jacob; Joseph is the subject of the 7th; Moses of the 8th and 9th, Joshua of the 10th, David of the 11th, and Solomon of the 12th, while in the 13th are depicted the Nativity, the Baptism of Christ, and the Last Supper.

Stucco Mouldings. Among these the small reliefs in the arches of the windows of the first section should be noticed as examples of the whole. Here to the left, above, are Raphael (?) and his pupils at work, affording a charming picture of the life and habits of the artists.

The decoration of the two other wings of the logge of this story, by artists of the 16th and 17th cent., is very inferior to the work of Raphael's period. — Immediately to the left of the exit from the Sala di Costantino, in the N. (first) wing, is the approach to the picture-gallery; we ascend the stairs, and enter the first door on the left.

The *Picture Gallery of the Vatican was founded by Pius VII. by collecting the pictures given back by the French in 1815, most of which had been taken from churches. It is a small collection, but it contains a few masterpieces of the first rank and almost no work that is not good. — The permesso is given up here. The pictures are furnished with notices of the subjects and the names of the artists.

I. Room. On the left: *Guercino*, John the Baptist; *Leonardo da Vinci*, St. Jerome, dead-colouring, in shades of brown; *Raphael*, Annunciation, Adoration of the Magi, Presentation in the Temple, predelle to the Coronation of Mary; *Fra Angelico da Fiesole*, Scenes from the life of St. Nicholas of Bari; *Guercino*, Christ and Thomas; *Murillo* (?), Martyrdom of St. Peter Arbues. — Window-wall: *Carlo Crivelli*, Dead Christ with Mary, St. John, Mary Magdalen, and the blessed Jacobus della Marca (1477); *Garofalo*, Madonna with SS. Joseph and Catharine. — On the entrance-wall: *Bart. Montagna* (not *Mantegna*), Mary Magdalen anointing the Dead Christ; *Murillo* (?), Adoration of the Shepherds; *Murillo*, Betrothal of St. Catharine; *Perugino*, SS. Benedict, Scholastica, and Placidus; *Fra Angelico*, Small Madonna with angels on a gold ground; *Bonifazio*, Madonna with St. John and St. Catharine, and St. Peter and St. Paul. — Exit-wall: **Raphael*, Faith, Hope, and Charity, three charming female figures, predella of the Entombment (p. 308), in grisaille.

II. Room. On the right: *Domenichino*, Communion of St. Jerome (1614). — Opposite the window: **Raphael*, Madonna of Foligno, 1512; in the background the town of Foligno, into which a bomb falls; to the right, below, St. Jerome recommends to the Madonna Sigismondo Conti, secretary of Julius II.; to the left St. Francis of Assisi and John the Baptist. 'In its striking vigour, the lifelike individuality of its portraits, and the powerful and delicately-blended colouring the Madonna of Foligno far surpasses all Raphael's earlier oil-paintings'. — ***Raphael*, The Transfiguration, his last great work, painted for Card. Giulio de' Medici (afterwards Clement VII.). The upper part is by Raphael's own hand: Christ hovering between Moses and Elias; Peter, James, and John prostrate on the ground, dazzled by the light. The figures to the left, in an attitude of adoration, are the martyred deacons Felicissimus and Agapetus. The lower half (much darkened by age), where the other disciples are being requested to heal the possessed boy, was executed by *Franc. Penni* and *Giulio Romano* (about 1522).

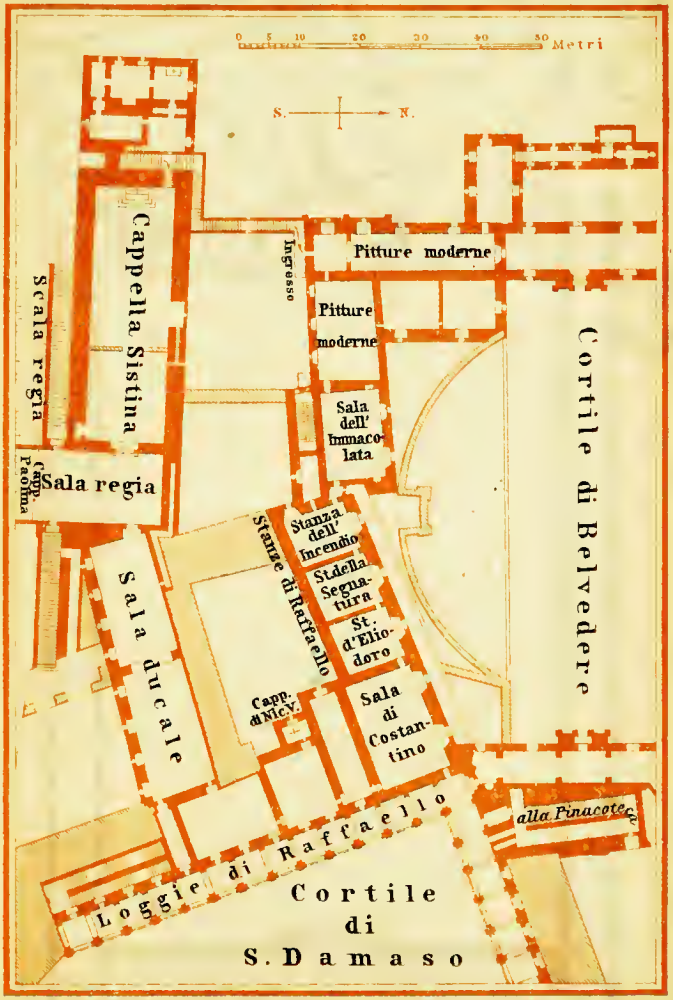
III. Room. On the entrance-wall: *Titian*, Portrait of Nicc. Marcello, Doge of Venice (1473-74). On the right: **Titian*, 'Madonna of San Niccolò de' Frari' (1523), one of the most important works of the master's middle period; *Guercino*, St. Margaret of Cortona. — Right wall: *Ribera*, Martyrdom of St. Lawrence;

Guercino, Mary Magdalen; *Pinturicchio*, Coronation of the Virgin. — *Perugino*, Resurrection, probably painted with some assistance from *Raphael* when a youth. — Coronation of the Virgin, designed by *Raphael*, the upper half painted by *G. Romano*, the lower by *Francesco Penni* in 1525; *Lo Spagna*, Adoration of the infant Christ. — **Raphael*, Coronation of the Virgin (1503); *Perugino*, Madonna on a throne with Laurentius, Ludovicus, Herculanus, and Constantius, the guardian saints of Perugia (1496). — End-wall: **Caravaggio*, Entombment, one of the ablest works of the naturalistic school. — Window-wall: *Sassoferrato*, Madonna; *Niccolò (Alunno) da Foligno*, Crucifixion of Christ and Coronation of the Virgin, two altar-pieces. Between these, **Melozzo da Forlì*, Fresco from the former library of the Vatican, representing Sixtus IV., the founder, with Card. Giul. della Rovere (Julius II.) and Pietro Riario; before him kneels Platina, prefect of the library.

IV. Room. Entrance-wall: *Valentin*, Martyrdom of SS. Processus and Martinianus; *Guido Reni*, Crucifixion of St. Peter; *N. Poussin*, Martyrdom of St. Erasmus. — Right wall: *Fed. Baroccio*, Annunciation; *A. Sacchi*, Mass of Gregory the Great; *Baroccio*, St. Michelina. — Window-wall: *Moretto*, Madonna with SS. Jerome and Bartholomew; *Paolo Veronese*, Vision of St. Helena. — Left wall: *Guido Reni*, Madonna, with SS. Thomas and Jerome below; *Correggio* (?), Christ in a nimbus; *A. Sacchi*, St. Romuald.

Among the treasures of the Vatican in the domain of painting must also be reckoned ***Raphael's Tapestry**, exhibited alongwith some other tapestries in the *Galleria degli Arazzi*, adjoining the Galleria dei Candelabri (p. 297), and accessible on Wed., 10-3. The tapestry was executed from cartoons drawn by *Raphael* in 1515 and 1516, seven of which are now exhibited in the South Kensington Museum. These designs, derived from the history of the New Testament, are among the most admirable of the great master's works. They were wrought at Brussels (not, as formerly supposed, at Arras, the cradle of the handicraft) with great skill in wool, silk, and gold, but the colours, especially the flesh-tints, are sadly faded. They were originally intended to cover the lower and unpainted part of the walls in the Sistine Chapel. The numerous other copies in tapestry of these cartoons, of which the oldest are in Berlin and others in Loreto, Dresden, and Paris, testify to the widespread admiration which they excited.

The ***Appartamento Borgia**, situated on the first floor, below the stanze of Raphael, was re-opened to the public in 1897, on the same conditions as the Galleria Lapidaria (see pp. 203, 302). Since the death of Leo XIII., however, this suite has been appropriated by the Secretary of State as reception-rooms, and is at present accessible with special permission only.


0 5 10 20 30 40 50 Metri
S. N.
Cappella Sistina
Scala regia
Capp. Paolina
Sala regia
Ingresso
Pitture moderne
Pitture moderne
Sala dell' Immacolata
Cortile di Belvedere
Stanza dell' Incendio
Stanze di Raffaello
Stdella Segnatura
St. d'Eliodoro
Capp. d'Nic.V.
Sala di Costantino
Sala ducale
alla Pinacoteca
Loggie di Raffaello
Cortile di S. Damaso

S. N.
Sala della Biga
Galleria geografica
Arazzi di Raffaello
Galleria dei Candelabri (II° piano)
Sala a Croce greca
Sala rotonda
Sala delle Muse
Braccio nuovo
MUSEO
Giardino della Pigna
VATICANO
Museo egizio
Museo etrusco
Museo etrusco
la Pigna
Sala degli Animali
Laocoonte
Antinoo
Cortile ottagono di Belvedere
Gall. delle Statue
Gab. delle Maschere
Loggia scoperta
Museo egizio
Apolline
Perseo
Sala dei Busti
Galleria Lapidaria
Museo Chiaramonti
Atrio quad.
Atrio rotondo
Atrio del Meleagro
Scala d. Bramante
0 5 10 20 30 40 50 Metri
Geograph. Anstalt von Wagner & Debes Leipzig

We proceed to the end of the Museo Chiaramonti (p. 301), thence follow the Galleria Lapidaria (p. 302) straight on, and descend a few steps to the first floor of the Logge. Immediately to the right is the entrance to the Appartamento.

The Appartamento Borgia, so called from the family-name of Pope Alexander VI., was allowed to fall into neglect after the 16th cent., but in 1889-97 was skilfully restored by *L. Seitz*, at the command of Leo XIII. These appartments, decorated by *Pinturicchio*, rank for brilliancy of colouring side by side with the chapter-library at Siena (p. 175), which is frescoed by the same master. The majolica pavement has been restored in harmony with extant ancient fragments.

Room I (Room of the Popes). The stucco ornamentation and the frescoes are by *Giovanni da Udine* and *Perin del Vaga*. The tapestry on the walls represents the myth of Cephalus and Procris. In the left corner is the armour of Julius II. (?), in the right corner that of Charles of Bourbon (p. 277).

Room II (Room of the Church Festivals) is adorned with frescoes, mostly by *Pinturicchio*. On the ceiling are medallions with bust-portraits of popes. On the walls, Biblical scenes.

Room III (Room of the Lives of the Saints). Frescoes by *Pinturicchio*. On the ceiling is the legend of Isis, Osiris, and the Apis-bull (a reference to the arms of the Borgias). On the back-wall: St. Catharine of Alexandria (with the features of Lucrezia Borgia) disputing before Emp. Maximianus. Entrance-wall: Legends of St. Susanna, on the left, and of St. Barbara, on the right. Exit-wall: on the left, SS. Paul and Anthony, the hermits; on the right, the Visitation. Window-wall: Martyrdom of St. Sebastian.

Room IV (Room of the Seven Liberal Arts), with allegorical frescoes by *Pinturicchio* and his pupils. The chimney-piece was brought from the Castello Sant' Angelo.

Room V (Room of the Credo) and Room VI (Room of the Sibyls) belong to the Torre Borgia (p. 283). The mural decorations of painted canvas are nearly all modern.

2. Antiquities.

Admission, see p. 203. — The Entrance is on the W. side of the palace, not far from the N.W. corner. Approaching from the Borgo, we cross the Piazza San Pietro, proceed to the left of the great flight of steps of St. Peter's through the passage under the portico, walk round the whole of St. Peter's (comp. also plan, p. 278), and then, between the Vatican Gardens and the palace, reach the gate under the Sala della Biga. This point may be reached by carriage, so that it is not necessary for visitors to alight in the Piazza of St. Peter, as the drivers sometimes pretend. We turn to the right at the ticket-office, and ascend the steps to the left. (The glass-door opposite the staircase leads to the *Library*, p. 302.)

The ****Vatican Collection of Antiquities,** the finest in the world, dates back to the Renaissance period. It originated in the *Belvedere* (p. 283). Clement XIV. (Ganganelli, 1769-74) determined

to institute a more extensive collection, in consequence of which the *Museo Pio-Clementino* arose under him and his successor Pius VI. Pius VII. added the *Museo Chiaramonti* and the *Braccio Nuovo*, and Gregory XVI. the *Egyptian* and *Etruscan Museums*. — We first enter the —

Museo Pio-Clementino (comp. the annexed plan). — I. Sala a Croce Greca. On the floor are three ancient *Mosaics:* by the steps, between the two sphinxes, Flower-basket from Roma Vecchia (p. 314); in the centre, Shield with a bust of Pallas; at the entrance to the following room (Sala Rotonda, p. 297), Bacchus. — The most important sculptures are: 566. Large sarcophagus in porphyry, of Constantia, daughter of Constantine the Great, from her tomb, afterwards the church of Santa Costanza (p. 311); *574. *Venus*, a copy of the Cnidian Venus of *Praxiteles*, drapery of metal modern; 589. Sarcophagus of St. Helena, mother of Constantine, from her tomb (2 M. outside the Porta Maggiore). By the stairs: to the right, 600. Recumbent river-god, said to have been restored by Michael Angelo.

The **Egyptian Museum** (*Museo Egizio;* entrance opposite the last-named statue) is open on Tues. & Frid. only. The antiquities which it contains were found chiefly in and near Rome; they were part of the spoils brought thither during the imperial epoch.

We now ascend the staircase (with 20 antique columns from Præneste), leading to the right to the —

II. Sala della Biga, a circular hall with a cupola. In the centre, *623. *Biga*, or two-horse chariot, from which the saloon derives its name. The body of the chariot, richly adorned with leaves, which was used for centuries as an episcopal throne in San Marco, and a part of the right horse are alone ancient. *608. *Bearded Bacchus*, inscribed 'Sardanapallos'; 610. Effeminate Bacchus; 612. Toga statue; *615. *Discobolus*, of the Attic school; 616. Statue of Hermes with a portrait-head; *618. *Discobolus* of *Myron;* the original was of bronze; head modern and inaccurately placed; it should have been turned to the side; 621. Sarcophagus-relief, race of Pelops and Œnomaus.

Turning to the right on leaving the Sala della Biga, straight in front of the staircase, we reach the —

III. Galleria dei Candelabri (open Wed. 10-3), with ceiling-paintings by *L. Seitz* (1883-1886) representing incidents in the pontificate of Leo XIII., the Apotheosis of St. Thomas Aquinas (p. 330), and the Arts and Sciences under the protection of the Church. Section I: to the right and left of the entrance, 2, 66. Birds' nests and children; to the right; 19. Boy in a stooping posture, as if aiming at scattered nuts or the like; to the left, 52. Sleeping satyr, in green basalt. — Section II: to the right, 74. Fountain-figure of Pan removing a thorn from the foot of a satyr; 81. Diana of Ephesus, from Hadrian's Villa; 83. Sarcophagus, with the murder of Ægistheus and

Clytemnestra by Orestes; to the left, *118a. *Ganymede* carried off by the eagle, a copy of a celebrated work by *Leochares*. — Section III: to the right (between a modern and an antique puteal), 134b. Archaic figure of a god, on a basis bearing ad edicatory inscription to Semo Sancus. — Section IV: to the right, 173. Sarcophagus with Bacchus and Ariadne; 177. Aged fisherman; *184. *Patron Goddess of Antioch*, after *Eutychides* (p. 207); 187. Candelabrum, with Hercules stealing the tripod (Hercules, Apollo, priest); to the left, 204. Sarcophagus, with the children of Niobe. — Section V: to the right, *222. *Greek Girl Racing*, after a bronze of the 5th cent. B.C. (p. 207). — Section VI: to the right, 253. Sarcophagus, with Diana and Endymion; 253 c. Statuette of Proserpine; 257. Ganymede; to the left, 269. Sarcophagus, with the rape of the daughters of Leucippus by the Dioscuri. Upon the last: *269c. *Statue of a Fighting Persian*, from the trophy of King Attalus at Athens (p. 349).—The next gallery contains the Tapestry of Raphael (p. 294).

Near the entrance to the Galleria dei Candelabri we ascend a few more steps, and ring at the door of the Etruscan Museum (fee).

The ***Museo Etrusco Gregoriano** (open on Mon. & Thurs.) comprises twelve rooms (or corridors; comp. the plan, p. 297). The antiquities from Vulci, Toscanella, Chiusi, and other towns are of high value to the student of ancient Etruria. Rooms I-IV contain sarcophagi, cinerary urns and cippi, portrait-heads and figures in terracotta, and architectural fragments. — Rooms V-VII are specially interesting for their *Collection of Vases*, some of which were imported from Greece, while others are of Etruscan workmanship. The former are superior both in painting and modelling. — In Rooms IX and X are preserved *Bronzes* of all kinds (statue of a warrior with Umbrian inscription, domestic utensils, weapons, ornaments and toilet articles, gold ornaments). — In Room XI are some interesting copies of paintings from Etruscan tombs, and in Room XII a complete grave; also bronzes.

We now return to the staircase, descend to the Sala a Croce Greca, and pass through it to the —

IV. Sala Rotonda. In the pavement is a *Mosaic*, with Nereids, Tritons, Centaurs, and masks; in the centre a magnificent basin of porphyry. On the right and left of the entrance: 554. Julia Domna, wife of Septimius Severus; 553. Plotina, wife of Trajan. Then, to the left, 552. *Juno Sospita*, from Lanuvium, copy made in the age of the Antonines of an ancient Latin image; 551. Claudius; 550. Statue of Claudius as Jupiter; 549. Jupiter Serapis; 548. Nerva; 547. Sea-god; *546. So-called *Barberini Juno;* 545. Bust of Antinous; 544. Hercules, colossal statue in gilded bronze (12 ft. in height); 543. Colossal head of Hadrian, in Pentelic marble, from that emperor's mausoleum (p. 277); 542. Female statue restored as Ceres; 541. Faustina, wife of Antoninus Pius; 540. *Antinous* as Bacchus (the drapery is modern); **539. *Bust of Zeus from Otricoli*, the finest and most celebrated extant, formerly regarded as a reproduction of the Zeus of Phidias at Olympia, but more probably an independent type of the 4th cent. B.C.; 556. Pertinax; 555. Genius of Augustus. At the entrance to the next room: 537, 538. Comedy, Tragedy, two hermæ.

V. Sala delle Muse. This room contains, in addition to the statues whence it derives its name, a series of portrait-hermæ. In the ante-room (left): *525. *Pericles;* 523. Aspasia; (right): 531. Periander of Corinth; 528. Bias, the pessimist of the Seven Sages of Greece.

The magnificent Sala itself is octagonal in form. In the centre of the right wall: 516. *Apollo Musagetes*, in a long robe, with an air of poetic rapture. To the left of the Apollo: 517. *Terpsichore;* to the right, 515. *Calliope;* 511. *Erato.* Then, on the other side: 499. *Melpomene;* *503. *Thalia;* 505. *Clio;* *508. *Polyhymnia;* 504. (between 503 and 505), Female statue restored as Urania; opposite, 520. Nymph restored as Euterpe. — Interspersed among the Muses are portrait-hermæ: to the left, 509. Metrodorus, the favourite pupil of Epicurus; 507. Antisthenes, the Cynic; 506. Demosthenes; 502. Æschines; 498. Epicurus; to the right, 518. Hermes-bust of a Strateges of the 4th cent. B.C., erroneously named Themistocles; 519. Plato (not 'Zeno').

The ante-room on the other side is also an ante-room to the Sala degli Animali. On the right, 496. Sophocles at an advanced age; on the left, 492. Hermes of Sophocles, with a fragmentary inscription, which permitted the identification of the statue in the Lateran Museum (p. 275); 490. Hermes of Diogenes.

VI. Sala degli Animali, containing a number of animal-pieces, in white and coloured marble, most of them freely restored. A great part of the floor is paved with ancient mosaics.

VII. Galleria delle Statue. To the right of the entrance: *250. *Thanatos*, god of death, known also as *'Il Genio del Vaticano'*, or the *'Eros of Centocelle'* (on the back are traces of wings); 253. *Triton;* 255. Paris; 260. Greek votive-relief, dedicated to the gods of healing; 261. So-called *Mourning Penelope*, on the pedestal a relief of Bacchus and Ariadne; *264. *Apollo Sauroctonus*, lying in wait for a lizard, after a bronze statue by *Praxiteles;* *265. *Amazon*, from the Villa Mattei; 267. Drunken satyr; *271. and 390. (one on each side of the arch which leads into the room of the busts) *Posidippus* and *Menander*, two admirable portrait-statues in Pentelic marble. — Window-wall, beyond the Menander: 392. Septimius Severus; 393. *Suppliant seated on an Altar* (a finer replica in the Pal. Barberini, p. 215); 394. Neptune; 395. Apollo Citharœdus; 396. Wounded Adonis; 398. Macrinus, successor of Caracalla; 399. Æsculapius and Hygieia; 401. Fragments from the group of Niobe (p. 143); 405. Water-carrier; 406. Replica of the Satyr of Praxiteles. — In the window-niche, on the right: *Greek Stele* (Athlete with attendant). — End-wall: *414. *Sleeping Ariadne;* below it, Sarcophagus with battle of the giants. At the sides, *412, 413. The *Barberini Candelabra*, the largest and finest in existence, with three reliefs on each: (l.) Jupiter, Juno, Mercury; (r.) Mars, Minerva, and Venus. 416. Relief of the forsaken Ariadne, similar in treatment to the statue.

VIII. Hall of the Busts. We begin on the right of the entrance. I. Section. Below, to the right, 277. Nero as Apollo Citharœdus, with laurel-wreath; 274. Augustus, with chaplet of ears of corn; *273. *Bust of the Youthful Augustus.* Above, in the right corner, 292. Caracalla. — II. Above, 298. Zeus Serapis, in basalt; below, 307. Saturn; 311. Head of Menelaus, from the group of Menelaus with the body of Patroclus, a duplicate of the Pasquino group (see p. 237). The legs of Patroclus (No. 384b, by the window of the first section) were found beside this head. — III. In the central niche: 326. *Zeus.* — IV. (entered from section II). In the niche: 352. Woman praying, a so-called Pietà; under it, 353. Sarcophagus, adorned with Prometheus and the Fates; to the left, 357. Antinous; 363. *Hera.* — In the centre, Column with three Horæ. By the entrance, to the right, *388. Roman man and woman, tomb-relief.

IX. Gabinetto delle Maschere (adm., see p. 203), so called from the *Mosaic* within a modern border on the floor, with masks, etc. On the right of the entrance: 425. *Dancing Girl*, in Pentelic marble; 427. Crouching Venus in the bath; 428. Greek votive relief. — On the entrance wall and the opposite wall: Four reliefs of the exploits of Hercules; 432. Satyr in rosso antico (p. 243); 433. Venus drying her hair. — Window-wall: 439. Bathing-chair, 435. Fine vase, both of rosso antico. — Entrance-wall: 443. Apollo. — We now return to the Sala degli Animali and enter the (left) —

X. Cortile del Belvedere (comp. ground-plan, p. 297). The entrance is flanked by two Molossian Hounds. In the centre is a fountain with ancient embouchure; above the arcades are ancient masks, and by the wall sarcophagi and statues.

The First Corner Cabinet on the right as we enter from the Sala degli Animali contains: **74. The famous group of *Laocoon* with his two sons, strangled by serpents by command of the offended Apollo. According to Pliny it was executed by the three Rhodians *Agesander, Polydorus*, and *Athenodorus*. Once placed in the palace of Titus, it was discovered in 1506, and was termed by Michael Angelo a 'marvel of art'. The work (in Pentelic marble) dates from the close of the Hellenistic period; the three uplifted arms have been incorrectly restored by *Giov. Ang. Montorsoli*. — Then, in the arcade: 81. Roman sacrificial procession from the Ara Pacis of Augustus (p. 142). In the niche: 85. Hygieia. In front, So-called Ara Casali, with reliefs referring to the fall of Troy and the origin of Rome. Farther on, 88. Roma escorting a victorious emperor.

Second Corner Cabinet. **92. *Apollo Belvedere*, found at the end of the 15th cent.; in his left hand he held the bow, while in his lowered right hand was probably a laurel-branch. On the left: 94. Relief, Women leading a bull to the sacrifice (the left half modern). — In the arcade: 98, 97. Reliefs with satyrs and griffins (support of a table); 28. Sarcophagus with lions' heads, satyrs, and Bacchantes.

Third Corner Cabinet. Perseus, and two Pugilists, by *Canova*. These were placed here in 1811, when the chief treasures of the collection were still in Paris. — In the arcade, 38. (right) Relief of Diana and Hecate contending with Giants; 49. Sarcophagus with a Battle of the Amazons, Achilles, and Penthesilea.

Fourth Corner Cabinet. *53. *Mercury*, formerly regarded as an Antinous, after a Greek original (probably by Praxiteles) of the close of the 4th cent.; left, 55. Relief of a procession of priests of Isis. — Then in the arcade: right, 61. Sarcophagus with Nereids with the arms of Achilles; on it, 60a. Torso of a Nereid.

XI. Vestibule of the Belvedere (comp. ground-plan, p. 297). The first section of it is the Atrio Rotondo. In the centre a beautiful basin of marble (pavonazzetto). In the niches are three fine specimens of sculptured drapery. — To the left is the Atrio del Meleagro. 10. *Statue of Meleager*, of the imperial period. From the balcony outside this room Bramante's **Spiral Staircase* (not accessible) may be seen. — We now return through the Atrio Rotondo to the Atrio Quadrato. In the centre, *3. *Torso of the Belvedere*, executed, according to the inscription, by *Apollonius* of Athens, who probably lived in the 1st cent. B.C. The identification as Hercules has recently been disputed, on the ground that the skin beside the figure is not that of a lion. — Opposite the window, 2. Peperino *Sarcophagus of L. Corn. Scipio Barbatus*, great-grandfather of the illustrious Africanus, and consul B.C. 298, with a remarkable inscription in Saturnine verse, recording his virtues and achievements. It was found in 1780 on the Via Appia (see p. 271), at the same time as that of his son L. Corn. Scipio, consul B.C. 259, and that of P. Corn. Scipio (son of Africanus), flamen dialis, whose inscriptions are built into the surrounding walls. — We next enter the long corridor of the —

Museo Chiaramonti, which is divided into thirty sections numbered with Roman numerals (Section No. I is at the opposite end).

Section XXIX. Left, 704. Ulysses handing the goblet to Polyphemus; 693. Wreathed head of Hercules, after *Scopas*. — XXVIII. Left, 682. Colossal statue of Antoninus Pius. — XXVII. Left, above, 644. *Dancing Women*, relief. — XXVI. Left, 636. Hercules and Telephus. — XXV. Left, 607. *Head of Neptune*, in Pentelic marble; above, 593, 596, 594. Greek reliefs. — XXIV. Left, 587. Ganymede. — XXII. Right, 547. Isis. — XXI. Left, 513a. *Head of Venus*, in Greek marble. — XX. Right, 497. Representation of a mill; 497a. Children playing with nuts (comp. No. 19, p. 296); left, 495. Bow-bending *Cupid;* *494. *Tiberius*, a colossal sitting figure. — XIX. 465. Fragment of a relief of the so-called *Mourning Penelope*. — — XVII. Left, 422. Demosthenes; 420. Head of Vulcan. — VXI.

Left, 400. Tiberius sitting. — XV. Left, 372a. Greek relief with fragment of a rider; above, 360. Archaic relief of three draped Graces, a copy of a famous antique work popularly ascribed to the philosopher *Socrates*. — XIII. Right, 338. Boy from a group of talus-players; left, above, 300. Fragment of a shield with four Amazons, being a copy of the shield of Athena Parthenos by *Phidias*. — XI. Right, 285. Apollo with the hind on his hand, archaistic; 287. Fisher-boy; 287a. Greek portrait-head. — X. Right, 244. Colossal mask of Oceanus, used to adorn a fountain; left, 241. Goddess nursing a child. — IX. Right, 229. Two *Heads of Silenus* as a double hermes; left, 197. Head of Athena (eyes modern); above, 186. Greek equestrian relief. — VIII. Left, **176. *Daughter of Niobe*, headless, an admirable Greek work (see pp. 143, 207). — VII. Left, 145. Youthful head; 144. Bearded Bacchus. — VI. Left, 122. Diana, Greek original of the time of Praxiteles. — III. Right, 55. Torso of Hebe. — I. Right, 13. Winter; left, 6. Autumn. — To the right is the entrance to the Braccio Nuovo (see below).

The S. half of the corridor, shut off from the Museo Chiaramonti by an iron gate, contains the **Galleria Lapidaria** (adm. see p. 203; no charge is made, but tickets of admission are issued only with tickets, 1 fr., for the collection of antiquities). It contains a collection of more than 5000 heathen and early-Christian inscriptions.

Braccio Nuovo (see ground-plan, p. 297). — Right, No. *5. *Caryatid*, an antique copy of one of the Caryatids of the Erechtheum at Athens, restored by Thorvaldsen; 8. Commodus in hunting-costume; 11. Silenus with the infant Bacchus; *14. *Augustus*, the best extant statue of the emperor, bearing distinct traces of painting. On the floor in front, a mosaic: Ulysses with Nereids and Scylla. 17. Statue of Æsculapius (beardless); 23. So-called *Pudicitia*, head and right hand modern; 26. Titus, found along with the statue of his daughter Julia (No. 111, opposite); 27. Medusa; 31. Priestess of Isis; 39. (in the centre) Beautiful black vase of basalt, with masks; 41. Apollo Citharœdus; 44. Wounded Amazon; 47. Caryatid; 50. Diana beholding the sleeping Endymion; 60. So-called Sulla; *62. *Demosthenes*. — Standing alone: **67. *Apoxyomenos* (scraper), an athlete cleaning his right arm from the dust of the palæstra with a scraping-iron, after *Lysippus* (the fingers of the right hand holding a die are incorrectly restored). — Then, by the second long wall: *71. *Wounded Amazon Resting*, after a work by *Polycletus*, arms and feet restored by Thorvaldsen; 72. Portrait of a young barbarian chief; 81. Hadrian; 86. Fortuna with cornucopia and rudder; *109. *Colossal Group of the Nile*, surrounded by sixteen playing children (mostly restored), emblematic of the sixteen cubits which the river rises; on the back and sides of the plinth a humorous representation of a battle of the pygmies with crocodiles and hippopotami. In the

semicircular space behind it, on the right: 97, 99, 101, 103, 105. Athletes. On the floor behind the Nile is a mosaic with the Ephesian Diana. By the long wall, farther on: 111. Julia, daughter of Titus (see No. 26); *112. Head of a youthful goddess (the so-called *Juno Pentini*); *114. So-called *Pallas Giustiniani*, in Parian marble; 117. Claudius; 118. Barbarian; 120. *Satyr Reposing*, after *Praxiteles* (a better copy in the Capitoline Museum, p. 243); 123. Fine *Statue of an Athlete* with the head of Lucius Verus from another statue; *126. *Doryphorus*, after *Polycletus* (p. 207); 127. Barbarian; 132. *Mercury*, restored by Canova (head ancient, but belonging to a different figure).

3. The Vatican Library.

Admission (comp. p. 203) by the glass-door mentioned at p. 295, opposite the staircase ascending to the Sala a Croce Greca (visitors knock; ½-1 fr.). — Comp. the plan, p. 278.

The **Vatican Library** should be visited if time permits. In addition to the interesting *Archives*, the extensive collection of books, and valuable MSS. (over 34,000), it contains some remarkable works of art.

In the *Corridor* at the entrance, on the right, is a fine Head of Augustus, in bronze; in the *Great Hall*, a number of MSS. with miniatures and a quantity of gifts presented to the popes. — In the *Museum of Christian Antiquities* are preserved lamps, glass, precious stones, statuettes, and paintings. Another room contains **Antique Paintings* (scenes from the Odyssey and the so-called Aldobrandine nuptials).

d. The Lungara.

From the *Borgo Santo Spirito* (p. 278) we follow the cross-street diverging to the S. between the Ponte Sant' Angelo and the piazza of St. Peter's, and pass through the *Porta di Santo Spirito* (Pl. A, 4) into the Lungara, a street ¾ M. in length, which connects the Vatican quarter with Trastevere, and is traversed by the omnibus-line No. 23 (p. 200).

A broad road diverges immediately to the right and ascends the hill in curves to the N. entrance of the *Passeggiata Margherita* described at p. 305. At the top it traverses the former garden of the monastery of **Sant' Onofrio** (Pl. A, 4), which may also be reached by the steep but more direct Via Sant' Onofrio. In the vestibule of this church (built about 1430) are three frescoes from the life of St. Jerome, by *Domenichino*. Inside the monastery (bell to the right; ½ fr.) are a fresco of the Madonna (freely restored) of the school of *Leonardo da Vinci* and a few memorials of *Torquato Tasso*, who died here on April 25th, 1595. On the hill-slope are the remains of an oak (shattered by lightning) under which Tasso used to sit.

Continuing along the Lungara, past the suspension-bridge men-

tioned at p. 238 and (facing it) the *Palazzo Salviati* (Pl. A, 4), now a 'Collegio Militare' or cadet academy, we reach, on the right, the Pal. Corsini (p. 304), and on the left the garden-gate of the —

***Villa Farnesina** (Pl. B, 5; adm., p. 202). The small building, an exceedingly pleasing Renaissance edifice, was erected in 1509-11 by *Bald. Peruzzi* (?) for the papal banker Agostino Chigi, an enthusiastic admirer of art, and was afterwards embellished with famous frescoes by *Peruzzi*, by *Raphael* and his pupils, and, at a later date, by *Sodoma*. From 1580 to 1731 the villa belonged to the Farnese family, and then passed by inheritance to the King of Naples. In 1861 it was let by Francis II. for 99 years to the Duke of Ripalda.

Visitors are admitted to two loggie on the groundfloor, which were originally open but are now enclosed with windows. The ceiling of the larger apartment, with its pendentives and spandrels, was decorated from the designs of *Raphael* (1518-20) by *Giulio Romano*, *Francesco Penni*, and *Giovanni da Udine* (who executed the enclosing garlands), with twelve illustrations of the **Myth of Psyche, which are among the most charming creations of the master. The series of illustrations begins on the left, and is continued to the right on the wall opposite the entrance. Raphael has followed the account of Apuleius, a Latin author of the 2nd cent. A.D.: A certain king has three daughters, of whom Psyche, the youngest, excites the jealousy of Venus by her beauty. The goddess accordingly directs her son Cupid to punish the princess by inspiring her with love for an unworthy individual (1). Cupid himself becomes enamoured of her, and shows her to his handmaidens after the king has abandoned her to him (2; this is the best preserved of the paintings). He visits her by night only, warning her not to indulge in curiosity as to his appearance. Psyche, however, instigated by her envious sisters, disobeys the injunction. She lights a lamp, a drop of heated oil from which awakens her sleeping lover. Cupid upbraids her and quits her in anger. Psyche wanders about, filled with despair. Meanwhile Venus has been informed of her son's attachment, imprisons him, and requests Juno and Ceres to aid her in seeking for Psyche, which both goddesses decline to do (3). She then drives in her dove-chariot to Jupiter (4) and begs him to grant her the assistance of Mercury (5). Her request is complied with, and Mercury flies forth to search for Psyche (6). Venus torments her in every conceivable manner, and imposes impossible tasks on her, which, however, with the aid of friends she is enabled to perform. At length she is desired to bring a casket from the infernal regions (7), and even this, to the astonishment of Venus, she succeeds in accomplishing (8). Cupid, having at length escaped from his captivity, begs Jupiter to grant him Psyche; Jupiter accedes to his request, kisses him (9), and commands Mercury to summon the gods to deliberate, and to conduct Psyche to Olympus (10). Psyche appears in the assembly of the gods and Mercury hands her the draught of immortality (ceiling-painting on the right). The gods celebrate the nuptial-banquet (ceiling-painting on the left). — A very plausible suggestion has recently been made that the walls were intended to be covered with representations of the much more dramatically effective scenes that took place on earth in Psyche's palace.

The smaller apartment adjoining on the left contains a second (earlier) picture by *Raphael*, painted entirely by his own hand: *Galatea, borne across the sea in a shell, and surrounded by Nymphs, Tritons, and Cupids. To the left, Polyphemus, by *Sebastiano del Piombo*. The constellations on the ceiling were painted by *Baldassare Peruzzi*. In the lunettes are scenes from Ovid's Metamorphoses, by *Seb. del Piombo*. The colossal head in the lunette on the left side-wall is wrongly said to have been drawn in charcoal by Michael Angelo.

Opposite is the **Palazzo Corsini** (Pl. B, 5), rebuilt by *Fuga* in 1729. Since 1884 it has been the seat of the *Reale Accademia de' Lincei*, or Royal Academy of Science. In the court, to the right, is a marble group (Hercules and Lichas) by *Canova*.

On the 1st floor is the **Galleria Nazionale**, which in addition to an extensive collection of paintings contains also the important *Corsini Collection of Drawings and Engravings*. Adm., see p. 202. Room I: 136. *G. Poussin*, Landscape. — Room II contains the *Corsini Vase* in silver, with the purification of Orestes in chased work (antique); also 197. *C. Maratta*, Holy Family; 245. *Guido Reni*, Ecce Homo. — Room III: 730. *Guercino*, Ecce Homo; *191. *Murillo*, Madonna. — Room IV: Dutch paintings. — Room V: 220. *Van Dyck*, Madonna. In this room is said to have died Queen Christina of Sweden, a proselyte to Roman Catholicism, who occupied the palace from 1668 to 1689. — Room VI: 2171. *Bronzino*, Stefano II. Colonna (1543). — Room VII: 579. *Fra Bartolomeo*, Holy Family; 547. Old copy of *Titian's* Venus and Adonis. — Room VIII: 723. *Fra Angelico da Fiesole*, Last Judgment; *Giorgione (?)*, St. George and the Dragon. — Room IX (Cabinet): Portraits of the German and Dutch schools.

The S. termination of the Lungara is formed by the *Porta Settimiana* (Pl. B, 5), a gate in the older wall of Trastevere. — Beyond, on the right, is the *Via Garibaldi* (see below).

e. Travestere.

The *Janiculum* (275 ft.), which here rises near the Tiber, was fortified with a citadel after the construction of the first stone-bridge spanning the river. Under Augustus the banks of the Tiber here were bordered with handsome villas, but the quarter always retained the character of a suburb. Aurelian, however, enclosed a portion of it (from the Porta Settimiana to the Porta Portese) within the line of his wall. Trastevere is now inhabited almost exclusively by the working classes, among whom many well-built and handsome persons of both sexes may be observed. — *Tramway*, No. 9, p. 199.

The *Ponte Sisto* (Pl. C, 5; p. 239) was constructed under Sixtus IV. in 1474. The *Fontanone di Ponte Sisto* which adorns the farther end was erected in 1613 on the opposite bank and was re-erected in its present position in 1899. We proceed hence to the right through the Via di Ponte Sisto, and follow the Via Garibaldi (Pl. B, 5, 6) which ascends to the S.W. In 5 min. we reach a small piazza, whence the steep Via San Pancrazio leads direct to the Acqua Paola (p. 305). The Via Garibaldi continues to ascend in windings to San Pietro in Montorio, the Acqua Paola, and the Porta San Pancrazio. About 80 paces from the above-mentioned small piazza a footpath to the right, flanked with oratories and ascending in steps, also leads to the church.

San Pietro in Montorio (Pl. B, 6; 195 ft. above sea-level) was erected after 1472 for Ferdinand and Isabella of Spain on the spot where St. Peter is said to have suffered martyrdom. The 1st chapel to the right in the interior contains a Scourging of Christ, by *Seb. del Piombo* (1518). In the court of the adjoining monastery is the **Tempietto*, a small circular temple, built in 1502 from

Bramante's designs. — The *View from the piazza in front of the church is magnificent.

To the S. is the Tiber, which is crossed by the iron bridge of the railway to Cività Vecchia and Leghorn; beyond it the great basilica of San Paolo fuori le Mura. Then part of the city-wall, in front of it the Monte Testaccio (adjoined by the new quarter to the S.W. of the Aventine), the pyramid of Cestius, and the Porta San Paolo. The Tiber, which flows between us and Monte Testaccio, is not visible hence. On the Aventine rise the three churches (pp. 267, 268). Beyond are the Alban Mts., with Mte. Cavo (3130 ft.) on the right, and Frascati on the left. On the Cælius, the Villa Mattei and Santo Stefano Rotondo, above which, on the extreme spur of the Alban Mts., is Colonna; between this and the Sabine Mts., the heights of the Abruzzi. Then the Palatine, with its ruins and the cypresses of the former Villa Mills, above which rise the statues on the façade of the Lateran. Next, the Colosseum and the three huge arches of the basilica of Constantine; then the Capitol with the German Archæological Institute, the Pal. Caffarelli, the tower of the senatorial palace, parts of the façade of the Capitoline Museum, and of the church of Araceli; the two domes with the campanile above these belong to Santa Maria Maggiore on the Esquiline. The finely shaped, double-peaked mountain in the extreme distance is the Monte Velino (8165 ft.). Farther on, near the cypresses, is the royal palace on the Quirinal, in front of which, near a light-coloured dome, rises Trajan's column; more towards the foreground the church del Gesù with its dome, beyond which is the Monte Gennaro (4160 ft.). Then on the Pincio, the light Villa Medici, and to the right of it Santissima Trinità de' Monti, rising with its two towers above the Piazza di Spagna. Nearer, not far from the Tiber, rises the Pal. Farnese with its open loggia. To the right of it, the spiral tower of the University; farther to the right, part of the dome of the Pantheon, concealed by the domed church of Sant' Andrea della Valle, to the right of which the column of M. Aurelius is visible. Again to the left, on the height, are the wall of the Pincio with the two domed churches of the Piazza del Popolo. Then, near the river, the Chiesa Nuova; beyond it the indented outline of Soracte (2250 ft.). On this side of the Tiber rises the castle of Sant' Angelo. By the chain-bridge is the dome-covered church of San Giovanni de' Fiorentini. Farther off, Monte Mario with the Villa Mellini; lastly, at the extreme angle to the left, rises the dome of St. Peter's. In Trastevere, at the foot of the hill, is the church of Santa Maria in Trastevere, the tower to the right of which belongs to Santa Cecilia.

The Via Garibaldi continues to ascend the hill to the **Acqua Paola** (Pl. B, 6), the ancient *Aqua Trajana*. The aqueduct was restored by *Fontana* and *Maderna* in 1612 under Paul V., who decorated the great fountain with marble from the Forum of Nerva (p. 261). The granite columns were brought from the old church of St. Peter; the massive basin was added by Innocent XII.

The Via di Porta San Pancrazio goes on to the *Porta San Pancrazio*, and thence to the *Villa Doria-Pamphili*, see p. 316.

Opposite, on the right, is an iron gate forming the entrance to the ***Passeggiata Margherita** (Pl. A, 6, 5, 4), opened in 1884, which embraces the former garden of the Palazzo Corsini (p. 304) and is continued along the summit and slope of the Janiculum. The broad carriage-road which traverses the gardens is flanked with busts of modern Italian celebrities and leads past the imposing bronze *Equestrian Statue of Garibaldi*, by Gallori, erected in 1895. The road passes the *Villa Lante* (to the right) and *Sant'*

Onofrio (p. 302) and ends at the Porta di Santo Spirito (p. 302). From the Acqua Paola to Sant' Onofrio is a walk of 15-20 minutes. The VIEWS of the city and the Campagna, especially fine at sunset, almost excel in their variety the view from San Pietro in Montorio.

The *Ponte Garibaldi* (Pl. C, 5), constructed in 1885-88, spans the Tiber between the S. end of the Via Arenula (p. 239) and the PIAZZA D'ITALIA (Pl. C, 6), which is intersected by the *Via della Lungaretta*, the main artery of Trastevere. In the piazza rises the church of *San Crisogono*, an ancient but frequently altered basilica, with fine antique columns and mosaic pavement.

Two other churches in Trastevere may be mentioned.

Santa Maria in Trastevere (Pl. B, C, 6), in the piazza of the same name, at the W. end of the Lungaretta, is said to have been founded on the spot where a spring of oil miraculously welled forth at the birth of Christ. It is mentioned for the first time in 499, was re-erected in 1140-98, and provided with a vestibule in 1702. The mosaics which adorn it constitute its chief interest.

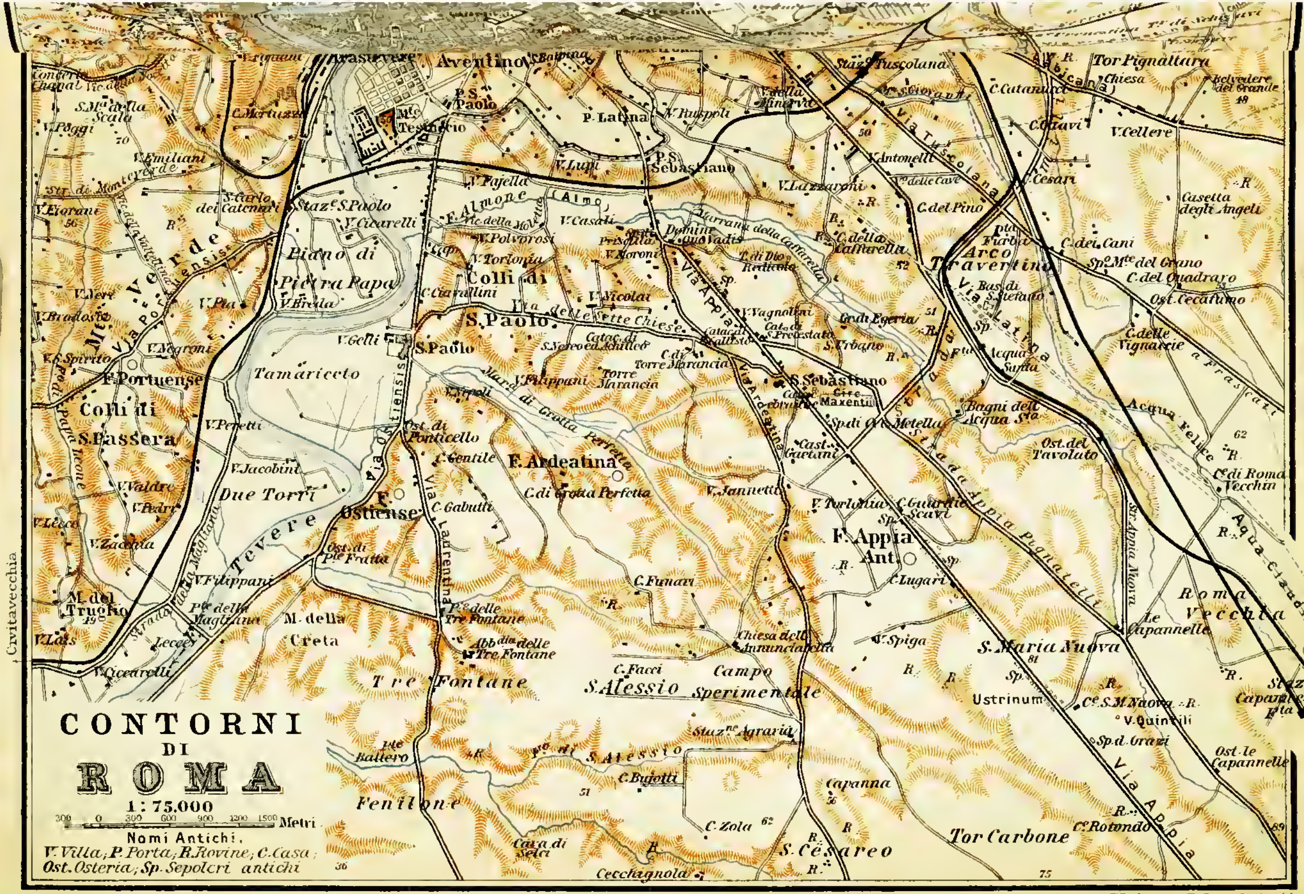
The mosaics on the façade are of the 12th cent.: Mary and the Child, two bishops, and eight wise and two foolish Virgins. The mosaics on the pediment above are modern.

The INTERIOR contains 22 antique columns of unequal size and a fine pavement in Cosmato work. The rich ceiling is of the 17th century. Of the *Mosaics* in the tribune those above, representing the Cross with Alpha and Omega, the symbols of the Evangelists, Christ, Mary, the Prophets, and Saints are of the 12th, and those below, with the lambs and scenes from the life of the Virgin, of the end of the 13th century.

Santa Cecilia in Trastevere (Pl. C, D, 6), originally the dwelling-house of St. Cecilia (who was martyred at the end of the 2nd cent.), has been several times restored, and was entirely rebuilt in 1725. It was again thoroughly restored in 1899-1901. Entering the church from the spacious court, we observe, below the high-altar (executed by *Arnolfo di Cambio* in 1294), a beautiful recumbent statue, by *Stefano Maderna*, of St. Cecilia, who is buried here since 1821 (originally in the catacombs, p. 313). The mosaics in the tribune (Christ with the Gospel, Peter, Paul, and other saints) are of the 9th century. The *Lower Church* contains the burial-chapel of the saint. Below the nave are some ancient ruins.

The E. prolongation of the Lungaretta, named the *Via Lungarina*, leads to the iron *Ponte Palatino* near the Piazza Bocca della Verità (p. 266). — The quay which skirts the river to the S. of this bridge is known as the *Ripa Grande* (Pl. D, C, 7). — Outside the *Porta Portese* (Pl. C, 7) lies the station for the branch-line between Roma San Paolo and Trastevere (p. 171). Here also is the terminus of the tramway from the Piazza Venezia (No. 9, p. 199).

Monterotondo Orte
Tivoli
Viterbo
R. Tevere
F. Aniene
(Anio)
Prati di Tor di Quinto
Ippodromo
Velodromo
F.M. Antemne
Antemnae
Via Flaminia
Pte Molle
S. Andrea
Mte La Farnesina
Mte Mario
F. M. Mario
Piazza d'Armi
Parco Reg. Margherita
Mti Parioli
Villa Borghese
Mte Pincio
P. del Popolo
P. Salaria
P. Pia
Castro Pretorio
Policlinico
Stazione
Quirinale
Viminale
S. Maria Maggiore
Mte Esquilino
Colosseo
Mte Palatino
Vaticano
S. Pietro
P. Angelica
Castel S. Angelo
Gianicolo
Tufetto
Cecchina
Via Nomentana
Casale dei Pazzi
Mons Sacer
Pte Nomentano
Montagnola
Fosso di S. Basilio
Pienile
Pietralata
F. Pietralata
Aqua Marcia
Aqua Virgo
Via Tiburtina
Linea di Trasmissione elettrica
Staz. del Portonaccio
C. del Portonaccio
Castel Bruciato
Ferrovia a Tivoli
Staz. Prenestina
Via Praenestina
Acqua Bollicante
Fosso della Marranella
P. S. Lorenzo
Pastificio
S. Costanza
S. Agnese
V. Albani
V. Torlonia
Villa Ada
C. Sorgare
Tr. di Schiavi
V. Tinoli
M. della Creta
Boccanera


CONTORNI
DI
ROMA
1:75.000
300 0 300 600 900 1200 1500 Metri
Nomi Antichi.
V. Villa, P. Porta, R. Rovine, C. Casa, Ost. Osteria, Sp. Sepolcri antichi
Geograph. Anstalt von
Wagner & Debes, Leipzig
Civitavecchia
Marino
Napoli
Aventino
Trastevere
P. S. Paolo
Mte Testaccio
P. Latina
V. Ruspoli
P. S. Sebastiano
Staz.e Tuscolana
Via Tuscolana
Tor Pignattara
C. Cataneo
C. Cesari
V. Cellere
Casetta degli Angeli
Arco Travertino
Via Latina
Sp. Mte del Grano
C. del Quadraro
Ost. Cecafumo
C. delle Vignacce
Via Frascati
Acqua Felice
C.e di Roma Vecchia
Aqua Claudia
Roma Vecchia
Le Capannelle
Str. Appia Nuova
S. Maria Nuova
Ustrinum
V. Quintili
Sp. d. Grazi
Ost. le Capannelle
Staz.e Capannelle
Via Appia
C.e Rotondo
Tor Carbone
S. Cesareo
Capanna
C. Zola
Cecchignola
Cava di Selci
Strada Appia Pignatelli
Ost. del Tavolato
Bagni dell' Acqua Sta
Sp. di Cecilia Metella
S. Sebastiano
Circo Maxentii
Via Ardeatina
F. Appia Ant.
C. Lugari
V. Torlonia
V. Jannetti
Cast. Gaetani
C. Funari
Chiesa dell' Annunciatella
Campo Sperimentale
S. Alessio
C. Facci
Staz.ne Agraria
C. Bugotti
Fenilone
Pte Ballero
Tre Fontane
Abb.dia delle Tre Fontane
Pte delle Tre Fontane
Via Laurentina
M. della Creta
F. Ardeatina
C. di Grotta Perfetta
Marana di Grotta Perfetta
Torre Marancia
V. Filippani
S. Paolo
Colli di S. Paolo
Via delle Sette Chiese
V. Vagnolini
Catac. di Callisto
S. Urbano
Grotta Egeria
Domine Quo Vadis
Marrana della Caffarella
C. della Caffarella
V. Casali
F. Almone (Almo)
V. Polverosi
V. Torlonia
V. Fajella
V. Lazzaroni
V. Antonelli
C. del Pino
Staz.e S. Paolo
V. Cicarelli
Piano di Pietra Papa
Tamariccio
V. Gelli
Via Ostiensis
Ost. di Ponticello
C. Gentile
F. Ostiense
Ost. di Pte Fratta
Tevere
Due Torri
V. Jacobini
V. Peretti
Colli di S. Passera
F. Portuense
Via Portuensis
Mte Verde
S. Carlo dei Catenari
C. Mertuzzi
S. Mta della Scala
V. Poggi
V. Emiliani
V. Fiorani
V. Bradosio
V. Negroni
V. Pia
V. S. Spirito
V. Valdre
V. Zacchia
V. Filippani
Pte della Magliana
Strada della Magliana
M. del Truglio
V. Lais
V. Cicarelli

30. Environs of Rome.

a. The Campagna.

The vast *Campagna di Roma*, the ancient *Latium*, once a densely peopled district, with numerous and prosperous towns, is now a dreary waste, of which barely one-tenth is furrowed by the ploughshare. In May, when the malaria (p. xiii) begins to prevail, herdsmen and cattle retire to the mountains, while the few individuals who are compelled to remain behind lead a miserable and fever-stricken existence. The popes repeatedly endeavoured to promote the revival of agriculture, and the Italian government has continued their policy, but such attempts cannot be otherwise than abortive as long as the land is occupied by farms and pastures on a large scale.

Excursions in the Campagna are generally made in the afternoon. As far as the gates and for $^1/_2$ M. or so beyond them the roads are flanked by lofty walls. A cab should therefore be taken at least as far as the gate (see p. 200). For remarks on *Public Safety*, comp. p. xiv. Visitors should arrange to be back in Rome shortly before sunset.

From the Porta del Popolo.

Tramway (horse-cars, No. 14, see p. 199) to the *Ponte Molle*, 2 M., starting just inside the gate (20 c.). One-horse carr., about 2 fr. From Ponte Molle to *Acqua Acetosa*, $1^1/_4$ M.

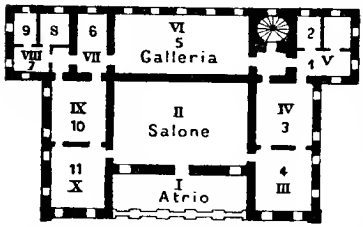
Just outside the Porta del Popolo (p. 211), to the right, is the principal entrance to the ***Villa Borghese** (Pl. D, E, 1), now, since its acquisition by the government in 1902, officially termed the *Villa Umberto Primo*. The beautiful grounds form a favourite promenade, while the valuable art-treasures preserved in the Casino (see below) offer an additional attraction. The park is open to the public daily from 9 a.m. till dusk. A tramway (10 c.) runs to the Giardino del Lago. Outside the *Porta Pinciana* (Pl. F, 1; p. 215) is a second entrance.

From the Porta del Popolo entrance we follow the road to the right until we reach (8 min.) an *Egyptian Pylon*. Beyond this, to the left, is the *Giardino del Lago*, formerly the private garden of the Borghese, now a small zoological garden (adm. 25 c.). — In the E. part of the grounds, near the entrance from the Porta Pinciana, is a marble *Statue of Goethe* (by Eberlein) presented to the city of Rome by Emp. William II. (1904). In the N. part are two structures imitating a mediæval castle and a temple of Faustina, with copies of ancient inscriptions.

The *Casino contains on the groundfloor a considerable *Collection of Sculptures*, and on the first floor the *Picture Gallery* removed from the Palazzo Borghese (p. 231). Although the latter has been deprived of some notable works, it still ranks, next to the Vatican, as the most important in Rome. Admission, see p. 202.

Sculptures. — I. Vestibule ('Atrio'). On the end-walls and on the back-wall are three reliefs from a triumphal arch of Claudius that once stood in the Corso near the Palazzo Sciarra. — II. Saloon ('Salone'), with ceiling-painting by *Mario Rossi*. On the floor, mosaics with gladiatorial and wild-beast combats; several colossal busts; above, a high-relief of a

man falling from his horse (the horse only antique). — III. Room (to the right). In the centre: *Canova*, Pauline Borghese, sister of Napoleon I., as Venus; entrance-wall: LXXI. Sepulchral relief of Hadrian's period; opposite the entrance: LXIV. Ajax tearing Cassandra from the Palladium. — IV. Room. In the centre, David with the sling, a youthful work by *Bernini*. — V. Room. In the centre, Apollo and Daphne, by *Bernini;* (left) CXV. Boy with a bird; CXIII. Fettered boy. — VI. Room ('Galleria'), with marble incrustations on the walls. Modern porphyry busts of emperors; in the centre, a porphyry bath said to have been found in the mausoleum of Hadrian; in the doorway to the saloon, a beautiful antique vessel of ophite (a volcanic mineral found in the Pyrenees). — VII. Room. Near the entrance, Archaic female bust. — VIII. Room. In the centre, *Bernini*, Æneas and Anchises. — IX. Room. In the centre, cc. Satyr on a dolphin (fountain-figure), the model of the Jonah in Santa Maria del Popolo ascribed to Raphael (p. 211); exit-wall, CCXVI. Archaic female figure. — X. Room, with ceiling-paintings by *Conca*. In the centre, CCXXV. Dancing satyr, wrongly restored (he originally played on a double flute); opposite the entrance, CCXXXVII. Seated figure of a philosopher, so-called Periander.



We return to the 'Galleria', and ascend the staircase to the —

****Galleria Borghese,** the rooms of which are marked on our plan with Arabic figures. — Room 1 (Florentine and Lombard schools). Right wall: 433. *Lor. di Credi*, Madonna with the flower-glass; 435. *Marco da Oggiono*, Christ imparting a blessing; 439. *School of Verrocchio*, Holy Family; 444. *Bronzino*, John the Baptist. — Left wall: *459. *Sodoma*, Holy Family; 461. *Andrea Solario*, Christ bearing the Cross; 462. *Sodoma*, Pietà.

Room 2. Small art-objects and curiosities. Also, by the entrance: 519. View of the Villa Borghese in the 17th cent.; 514. *School of Leonardo da Vinci*, Study of a female head, in silver-point.

Room 3 (Florentine School). Entrance-wall: 310. *Fra Bartolomeo*, Mary adoring the Child. — Right wall: 352. *Florentine School*, Holy Family; 348. *School of Sandro Botticelli*, Madonna; 346. *Sassoferrato*, Copy of Titian's Three Ages (original in London); 343. *Piero di Cosimo*, Madonna. — Exit-wall: 340. *C. Dolci*, Mater Dolorosa; *Andrea del Sarto*, 334. Madonna, 328. Mary Magdalen.

Room 4. Entrance-wall: in the centre, *369. *Raphael*, Entombment, painted in 1507 for the Baglioni chapel in San Francesco de' Conventuali in Perugia, just before the master went to Rome, afterwards purchased by Paul V. To the right, 376. *Andrea Sacchi*, Portrait of Orazio Giustiniani; to the left, 355. *Sassoferrato*, Portrait of the so-called Fornarina, a good copy of *Raphael's* original (p. 215). — Adjoining wall: Copies after *Raphael*, 420. John the Baptist, 413. Julius II.; 411. *Van Dyck*, Pietà; 408, *Pontormo*, Cardinal Cervini. — By the first window: to the right, 401. *Perugino*, Madonna; to the left, 399. *Timoteo Viti*, Portrait of a boy. — By the second window: to the right, 396. *Antonello da Messina*, Portrait; 397. *Perugino*, Portrait. — Next wall: 390. *Ortolano*, Pietà; 382. *Sassoferrato*, Madonna; 386. *Perugino*, St. Sebastian. — We now return to the vestibule and enter the —

Galleria (R. 5). In the centre is an antique marble group of an Amazon riding down two warriors. Entrance-wall: 68. *Baroccio*, Flight of Æneas from Troy. — By the first window: *65. *Franc. Francia*, St. Stephen, a youthful work. — Back-wall: 35, 40, 44, 49. *Franc. Albani*, The four Elements, landscapes with mythological accessories; 42. *Guer-*

cino, Return of the Prodigal Son. — Exit-wall: *Domenichino*, *35. Diana and her nymphs practising with their bows, 55. Cumæan Sibyl.

Room 6. Chiefly portraits: 97. *Moroni*, 94. *Bronzino*, 74. *Pontormo*. Also, on the entrance-wall, 92. *Andrea del Brescianino*, Venus.

Room 7 (School of Ferrara). Left wall: 217. *Dosso Dossi*, Circe; 218. *Mazzolino*, Adoration of the Magi.

Room 8. Unimportant works of the Netherlandish School.

Room 9. Three frescoes (under glass) by pupils of Raphael, from the so-called Villa of Raphael, which stood in the grounds of the Villa Borghese and was destroyed during the war in 1849: 303. Marriage of Alexander and Roxana, from a drawing in the Albertina in Vienna, which bears the name of *Raphael;* 294. Nuptials of Vertumnus and Pomona, of inferior value; 300. *Perin del Vaga*, 'Bersaglio degli Dei' (shooting-contest of the gods), from *Michael Angelo's* drawing, now at Windsor. This composition was inspired by Lucian (Nigrinus, C. 36), who likens the words of philosophers to arrows that hit the mark or go astray according to the skill of the archer.

Room 10. Entrance-wall: 137. School of *Paolo Veronese*, John the Baptist preaching; 133. Copy of *Seb. del Piombo's* Scourging of Christ (p. 304). — Left wall: 101. School of *Paolo Veronese*, St. Anthony preaching to the fishes; 106. *Palma Vecchio*, Lucretia; 115. *Bern. Licinio da Pordenone*, Family-portrait; 119. *Paris Bordone*, Satyr and Venus. — By the first window: 176. *Giov. Bellini* (?), Madonna; by the second window: 51. *Guido Cagnacci*, Sibyl. — Exit-wall: *125. *Correggio*, Danaë, one of the artist's finest easel-pictures; 127. *L. Bassano*, The Trinity.

Room 11 (Venetian School). Left wall: **147. *Titian*, 'Amor sagro e profano', one of Titian's first great works, painted about 1512. It is more probable that the picture represents Venus persuading Medea to fly with Jason, and that its present title, which dates only from the end of the 18th cent., is a misnomer. — Between the windows: 110. *Caravaggio*, Holy Family with the serpent. — Right wall: 163. *Palma Vecchio*, Madonna; 170. *Titian*, Arming of Cupid by Venus and the Graces, painted about 1560. — Entrance-wall: 185. *Lor. Lotto*, Portrait; 186. *Bonifazio*, Return of the Prodigal Son; 188. *Titian*, St. Dominic; 192. *Ribera*, Liberation of St. Peter; 193. *Lor. Lotto*, Madonna.

The road from the Porta del Popolo to the Ponte Molle (tramway, see p. 307), the ancient *Via Flaminia*, is flanked at first by walled gardens. About $^1/_2$ M. from the gate the 'Vicolo dell' Arco Oscuro' diverges to the right, leading to the *Villa di Papa Giulio*, of the 16th cent., which is now fitted up as a museum of antiquities found in the province of Rome (open 10-4, adm. 1 fr.; Sun. 10-2 free).

To the E. of the main road are the *Monti Parioli*, with the grounds (unfinished) of the 'Parco Regina Margherita'. On the right, a little short of the bridge, is the church of *Sant' Andrea*, by Vignola.

The **Ponte Molle** was constructed on the foundations of the ancient *Pons Milvius* or *Mulvius*, built in B.C. 109. The four central arches are antique. The triumphal arch was added in 1805. — On the opposite (right) bank of the Tiber, where the tramway ends, and the Via Cassia diverges to the left from the Via Flaminia, are some frequented *Osterie*. In the vicinity was fought (A.D. 312) the memorable battle between Constantine, whose banner was the *Labarum* or Sign of the Cross, and Maxentius, resulting in the victory of the former and in the promulgation of the Edict of Milan (313),

whereby the Christians were afforded full religious liberty within the limits of the empire. The defeated Maxentius fell from the bridge into the river and was drowned.

To the S.W., on the slope of the fortified *Monte Mario*, $1^1/_4$ M. from Ponte Molle, and 2 M. from the Porta Angelica (Pl. A, 2), is the now neglected VILLA MADAMA, containing frescoes and stucco decorations by *G. Romano* and *Giov. da Udine* (1520-25). Open on Sat. from 9 till dusk; entrance on the N.W. side.

About $1^1/_4$ M. to the S.E. of the Ponte Molle is the ACQUA ACETOSA, the mineral water of which is much esteemed. The well-house was built by Bernini in 1661. We may return thence either past the Villa di Papa Giulio (p. 309) to the Porta del Popolo, or to the *Porta Salaria* (Pl. G, 1) on the S.E., and thence by omnibus No. 17 (p. 199) to the centre of the city. The latter route leads past the celebrated VILLA ALBANI, which was founded in 1760 by *Card. Aless. Albani*, the friend of Winckelmann, and contains an interesting collection of antiquities. Since 1866 it has belonged to *Prince Torlonia*, and visitors are not admitted except with a personal introduction.

FROM THE PORTA PIA.

TRAMWAYS NOS. 2, 5, & 10; OMNIBUS NO. 17, see pp. 198, 199.

The *Porta Pia* (Pl. H, 1), which was begun in 1564 from designs by Michael Angelo, is famous in the annals of Rome for the entrance of the Italian troops on Sept. 20th, 1870. A memorial tablet near the gate marks the spot where a breach was made in the wall. This gate was the starting-point of the ancient *Via Nomentana*. A new quarter is now springing up here. Following the main road, we reach, on the left ($1^1/_4$ M. from the gate)—

Sant' Agnese fuori le Mura, a church founded by Constantine over the tomb of St. Agnes, and re-erected in the 7th century. It was well restored in 1856.

We enter by a gateway, where, to the right, is the entrance to the residence of the canons. In the COURT, through a large window to the right, we observe a fresco painted in commemoration of an accident which happened to Pius IX. on 15th April, 1855. The pope was precipitated through the floor of a room which gave way, but escaped unhurt. On the farther side of the court, on the right, is the entrance to the church, to which a STAIRCASE with 45 marble steps descends. On the walls of the staircase are numerous ancient Christian inscriptions from the catacombs.

The *INTERIOR is divided into nave and aisles by 16 antique columns, which support galleries above the aisles. The *Tabernacle*, of 1614, covers a statue of St. Agnes, a restored antique. In the tribune, *Mosaics*, representing St. Agnes between Popes Honorius I. and Symmachus, dating from 625-638, and an ancient episcopal chair. 2nd Chapel on the right: Relief (SS. Stephen and Lawrence) by *Andrea Bregno* (1490). In the left aisle, over the altar of the chapel, an attractive fresco, Madonna and Child. — The CATACOMBS, which are shown by the sacristan (1 fr.), are destitute of painting, but are to a great extent in their original condition.

The sacristan of Sant' Agnese also keeps the key (30-50 c.) of

the neighbouring domed church of **Santa Costanza,** originally erected as a monument by Constantine to his daughter Constantia. It contains some fine *Mosaics of the 4th cent., with genii gathering grapes, birds, etc.

About $1^1/_4$ M. farther on the road crosses the *Anio* by the **Ponte Nomentano,** an ancient bridge which has been several times restored. The hill on the right is conjectured to be the *Mons Sacer*, rendered famous by the Secession of the Plebs in B.C. 494 (?).

From the Porta San Giovanni.

Tramways and Omnibuses to the *Lateran*, see Nos. 3, 11, and 18 (pp. 198, 199). — Tramway from the gate to the *Vicolo delle Cave*, 1 M. short of the tombs, every $^1/_4$ hr. in 8 min. This tramway will be prolonged to Grotta Ferrata (p. 319), Frascati (p. 317), Marino (p. 319), Castel Gandolfo (p. 319), Albano (p. 320), Ariccia (p. 321), and Genzano (p. 321).

From the *Porta San Giovanni* (Pl. I, 6, 7; see p. 277) runs the road leading to the Alban Mts., dividing at the Osteria del Quintale (formerly Baldinotti; Pl. K, 7), 5 min. from the gate, into the Frascati road (to the left) and the Marino and Albano road (to the right). About 1 M. from the gate the latter road, known as the *Via Appia Nuova*, intersects the ancient *Via Latina*, which began at the former *Porta Latina* (p. 271). In this road, $^1/_4$ M. farther on beyond the railway to Marino and Albano (p. 319), two *Ancient Tombs*, with remarkable decorations in stucco and colour, are preserved. The custodian (fee $^1/_2$ fr.; for a party 1 fr.) is on the spot from noon to sunset, except in midsummer.

About $^1/_4$ M. to the S. of this point is the station of *Acqua Santa* on the Marino railway (see p. 319), $^1/_4$ M. from the cold mineral baths of the same name. Visitors may take the train hither from Rome, and return by Acqua Santa and past the Circus of Maxentius to the Via Appia (comp. the Map, p. 306).

From the Porta San Sebastiano.

The excursion to the Via Appia by carriage, including halts, requires 3-$3^1/_2$ hrs.; returning viâ the tombs on the Via Latina, 4 hrs. An exact bargain should be made with the driver on the basis of the tariff for drives outside the city (comp. p. 200). Good walkers take 25 min. from the Arch of Constantine to the *Porta San Sebastiano;* from the gate to the *Catacombs of St. Calixtus*, 25 min.; thence to the beginning of the excavated portion of the ancient *Via Appia*, 20 min.; to the *Casale Rotondo*, 40 min. more. — The traveller is recommended to drive to the Catacombs of Calixtus ($2^1/_2$ fr.) and to walk thence to the Casale Rotondo and back to the tomb of Cæcilia Metella; thence follow the Strada Militare (p. 314) to the right to the tombs on the Via Latina (see above); and finally return by the Porta San Giovanni to the Piazza di San Giovanni in Laterano (p. 273), where tramways and omnibuses are to be found — a walk of about 3 hrs. in all from the Catacombs to the Porta San Giovanni. — The Rome, Marino, and Albano railway (p. 319) may also be used to or from the stations of *Capannelle* or *Acqua Santa* on the Via Appia Nuova, whence the Via Appia Antica is easily reached.

For the ruins and buildings situated near the Via di Porta San Sebastiano, and the *Porta San Sebastiano*, see pp. 270-272.

The ***Via Appia,** the military road constructed by the censor Appius Claudius Cæcus (in B.C. 312), led through the ancient *Porta Capena* (p. 270) to Capua, whence it was afterwards extended to Beneventum and Brundisium. In 1850-53 it was excavated as far as the 11th milestone, where it is now intersected by the railway to Terracina and Nettuno. Even at the present day the Via Appia merits its proud ancient title of the 'queen of roads'. It affords perhaps the finest of all the shorter excursions from Rome.

The road descends from the Porta San Sebastiano by the ancient *Clivus Martis,* and after 4 min. passes under the railway to Cività Vecchia. It then (3 min.) crosses the brook *Almo,* where ruins of tombs are observed on both sides. The Via Ardeatina now (5 min.) diverges to the right; and on the left stands the small church of *Domine Quo Vadis,* so named from the legend that St. Peter, fleeing from the death of a martyr, here met his Master and enquired of him, 'Domine quo vadis?' to which he received the reply, 'Venio iterum crucifigi'; whereupon the apostle, ashamed of his weakness, returned.

By a small circular chapel, a few hundred paces beyond the church, a field-road diverges to the left. This leads to the so-called *Temple of the Deus Rediculus* (the 'God of Return'), an ancient tomb, and enters the Capparella valley in which are the (25 min.) so-called *Grotto of Egeria* (in reality the shrine of the brook Almo) and the conspicuous church of *Sant' Urbano,* constructed in a Roman tomb.

The Via Appia now ascends, and runs for the next $^1/_2$ M. between walls. To the right, No. 33, $1^1/_4$ M. from the gate, is the entrance to the *Catacombs of St. Calixtus,* furnished with an inscription and shaded with cypresses.

The **Catacombs of St. Calixtus** are the most remarkable of the early-Christian burial-places (originally *coemeteria* or 'resting-places') which form a subterranean girdle round Rome. Near the custodians' hut (where the entrance-fee of 1 fr. is paid and a monk is obtained as guide) is a small brick building (now restored as a chapel), which was identified about 1850 by Giov. Batt. de Rossi as the ancient *Oratorium Sancti Callisti in Arenariis.* It now contains inscriptions and reliefs from the Catacombs and a bust of De Rossi. The present entrance to the Catacombs is immediately adjoining. A passage with tombs is traversed, and the *Camera Papale,* or *Cubiculum Pontificium,* a chamber of considerable dimensions, is soon reached on the left, containing the tombs of several popes or 'bishops' (Anteros, Lucius, Fabianus, and Eutychianus). Sixtus II., who died as a martyr in the Catacombs in 258, also was originally buried here. On the rear wall is a long metrical inscription in his honour, composed by Pope Damasus I. about the close of the 4th cent., and engraved in elegant ornamental characters. Outside the entrance, on both sides, a great number of inscriptions have been scratched by devout visitors of the 4-6th centuries.

We next enter a chamber, open above, which once contained the *Tomb of St. Cecilia,* whose remains are now in the church of Santa Cecilia in Trastevere (p. 306). On the wall are several Byzantine paintings of the 7-8th cent.: St. Cecilia, St. Urban, and a head of Christ. The walls of the aperture for light bear traces of other frescoes. In the sides of the passages near these chapels are several tomb-chambers known as 'sacrament chapels', also the *Tomb Chamber of Pope Eusebius* (309-11), with a 6th cent. copy of an inscription by Damasus, and another with two sarcophagi still containing the remains of the deceased. The *Tomb of Pope Cornelius* (251-52) originally belonged to the separate *Coemeterium of Lucina.*

In the 1st cent. of our era the Catacombs were the officially recognised burial-places of the Christians. No attempt was made at first to conceal the entrances, but during the persecutions that culminated in the 3rd cent. the Christians frequently sought safety in the Catacombs, and not a few suffered martyrdom in their subterranean places of refuge. — The ARRANGEMENT of the Catacombs in very simple. Narrow passages were excavated, along the sides of which recesses were formed one above the other for the reception of the corpses, and were afterwards closed with tablets of marble or terracotta. The DECORATION (painting and sometimes sculpture) is in no way different in style from the contemporaneous pagan art, and shared the latter's gradual decline. The best paintings date from the 2nd and the close of the 1st century. With the general decline of the Roman Empire in the 3rd and 4th cents., the artistic forms became distorted and unpleasing. Symbolic representations occur more frequently than any other subjects. The doctrines and hopes of Christianity are symbolized in scenes from Biblical history; thus the raising of Lazarus and the deliverance of Jonah from the whale refer to the Resurrection, while Baptism and the Last Supper are also favourite subjects. The fish, too, by a kind of acrostic, formed an important Christian symbol, as the Greek ἰχθύς (fish) consists of the initial letters of: Ἰησοῦς Χριστός Θεοῦ Υἱός Σωτήρ (Jesus Christ the Saviour, Son of God). — The earlier inscriptions merely record the name of the deceased, frequently with the addition of 'in pace'. Towards the end of the 3rd cent. fuller details are given and expressions of grief and hope are added. — During the middle ages the Catacombs fell into ruin and oblivion, and it was not until the close of the 16th cent. that attention was once more directed to them.

Beyond the Catacombs of St. Calixtus the road again forks. The branch to the right, the 'Via Appia Antica', descends to the ancient church of **San Sebastiano** ($1^1/_2$ M. from the Porta S. Sebastiano), one of the seven pilgrimage-churches of Rome (see p. 208), last restored in 1612. The vestibule is borne by antique columns. Inside the church is the entrance to the Catacombs of St. Sebastian, the only ones which were visited throughout the middle ages.

In the Via delle Sette Chiese, which diverges to the right a little short of St. Sebastian, are the **Catacombs of SS. Nereus and Achilleus,** or of **Domitilla** (adm. 1 fr.), with the basilica of St. Petronilla and numerous inscriptions and pictures.

Continuing to follow the Via Appia we come to a large gateway on the left, beside which, near the road, is the **Circus of Maxentius,** built in 311. This structure, which is 530 yds. long and 86 yds. broad, is still in sufficient preservation to afford an idea of the general arrangements for chariot-races.

Next the Via Appia was an extensive portico, beyond which the *Main Entrance* was reached. On each side of the latter were the *carceres* or barriers, where the charioteers started. Down the centre of the arena runs a wall known as the *spina*, which was embellished with statues and obelisks, while at its ends were the *metae* or goals. The circuit of the course had to be performed seven times. The spina was placed somewhat obliquely for the purpose of equalising the distance as much as possible to those starting in different positions. Ten tiers of seats enclosed the arena, accomodating about 18,000 spectators.

The road again ascends, past the modest Osteria Archeologica, and reaches the ***Tomb of Cæcilia Metella,** which so frequently appears in views of the Campagna, $1^3/_4$ M. from the Porta San Sebastiano. It is a circular structure, 65 ft. in diameter, on a square basis, covered with travertine. The frieze which runs round the building is adorned with wreaths of flowers and skulls of oxen. On a marble tablet facing the road is inscribed: *Caeciliae Q. Cretici f(iliae) Metellae Crassi, i. e.* to the daughter of Metellus Creticus, wife of the younger Crassus, son of the triumvir. The interior contained the tomb-chamber. In the 13th cent. the Caetani converted this edifice into the tower of a stronghold and furnished it with battlements. — The *Strada Militare*, affording numerous views, which diverges here to the left, leads in 20 min. to the Via Appia Nuova and the tombs on the Via Latina (p. 311).

In this neighbourhood we reach the limit of a lava-stream from the Alban Mts., which yielded paving material for the ancient road. The more interesting part of the Via now begins; the ancient pavement is visible in many places, the tombs skirting the road on both sides become more numerous (though many have left but scanty remains), and the view becomes more extensive at every step. On the left are perceived the adjacent arches of the Aqua Marcia and the Aqua Claudia, the latter now partly converted into the modern Acqua Felice (comp. p. 220). About $2^1/_4$ M. from the city-gate we reach the entrance (a notice on a house to the right) to the part of the Via Appia excavated since 1851, flanked beyond this point by a constant succession of tombs. Many of these contain reliefs and inscriptions worthy of careful inspection. On the right is the *Fortezza Appia Antica*, an outwork of the new fortifications of Rome.

About $1^1/_4$ M. farther on, on the left, is the *Casale di Santa Maria Nuova*. Beyond it lie the extensive ruins named *Roma Vecchia*, which appear to have belonged to a spacious villa of the Quintilii. Several of the chambers were used as baths. On the right are two conical tombs, overgrown with grass and trees, commanding an extensive view of the Campagna. Close by is an *Ustrinum*, or place used for cremations, surrounded by a wall of peperino.

A large tomb on the left, the site of which is now occupied by a small farm, $^3/_4$ M. from Santa Maria Nuova, is named the *Casale Rotondo*. It commands a fine view (25 c.; often closed). The lofty

building on the left, 7 min. from the Casale Rotondo, is also an ancient tomb, on which the Arabs and Normans erected a tower, named *Tor di Selce* (tower of basalt). — The remainder of the road to ($7^1/_2$ M.) Albano is less interesting.

From the Porta San Paolo.

Walkers from the Piazza Bocca della Verità (p. 266) to the *Porta San Paolo* take 20 min.; thence to the church of *San Paolo Fuori*, $^1/_2$ hr.; to the *Tre Fontane*, $^1/_2$ hr. more. — A digression to the Aventine or to the Monte Testaccio, the Protestant Cemetery (p. 268), and the Pyramid of Cestius (p. 269), may be conveniently made from the route to or from the Porta San Paolo. — The tramway (No. 4, p. 198) should be used outside the gate at least.

Porta San Paolo, see p. 269. — A few hundred paces from the gate the road is crossed by the railway to Cività Vecchia. About 3 min. farther on a small chapel on the left indicates the spot where, according to the legend, St. Peter and St. Paul took leave of each other on their last journey.

San Paolo fuori le Mura, founded in 388 by Valentinian II. and Theodosius, and restored and embellished by many succeeding popes, was destroyed by fire, with the exception of the choir and campanile, in 1823. The consecration of the new building took place in 1854. The plan and the dimensions are the same, but for slight divergences, as those of the original building, though the gorgeous decoration is somewhat inconsistent with the character of an early-Christian basilica. The chief façade, with a porticus borne by splendid monolithic columns of Simplon granite and adorned with symbolical mosaics, is turned towards the Tiber.

The *Interior (130 yds. in length, 65 yds. in width, 75 ft. in height), with double aisles and a transept, is entered by the portico on the N. side. The ceiling of the nave, which is richly coffered instead of being open, as formerly, is borne by 80 columns of granite from the Simplon.

The imposing effect of the vast dimensions and the costly materials of the church is best perceived from the W. end of the nave, a little on one side. The two yellowish columns of oriental alabaster at the entrance, as well as the four of the canopy of the high-altar, were presented by Mehemet Ali, Viceroy of Egypt, and the malachite pedestals by the Emp. Nicholas I. of Russia. Above the columns of the nave and inner aisles, and in the transept, is a long series of *Portrait Medallions* of all the popes in mosaic. Between the windows in the upper part of the Nave are representations from the life of St. Paul. On the sides of the approach to the transept are the colossal statues of SS. Peter and Paul; the *Confessio*, or shrine, is richly decorated with red and green Greek marble.

The Chancel Arch is adorned with (freely restored) *Mosaics* of the 5th cent., executed by order of Galla Placidia (p. 106): Christ with the 24 Elders of the Revelation. Under the arch is the High Altar, with a canopy (1285) by *Arnolfo di Cambio* (?). In the Tribune are *Mosaics* of the beginning of the 13th cent.: in the centre Christ, with Pope Honorius III. at his feet; on the right SS. Peter and Andrew, on the left SS. Paul and Luke. Under these are the Apostles and two angels. Below

them is the modern episcopal throne. — The TRANSEPT and the adjoining chapels are richly adorned with modern paintings and statues.

In a straight direction from the right transept is the entrance to the cloisters (see below); to the left we pass through several chapels containing some ancient but freely restored frescoes, and reach a VESTIBULE with a colossal statue of Gregory XVI. and a few ancient frescoes and mosaics (half-figures of SS. Peter and Paul, dating from about the 5th cent., etc.). In this room is a side-entrance to the church, and to the right is the entrance to the SACRISTY, which contains some good oil-paintings.

The *CLOISTERS *(Chiostro)* of the secularized monastery adjoining the church are now a 'National Monument' (no fee). They were begun, as the encircling mosaic inscription records, by the abbot *Petrus de Capua* about 1241, and completed under John V. Next to those of the Lateran they are the finest in Rome.

About $1^1/_2$ M. farther on, in the *Via Laurentina*, which diverges to the right 7 min. beyond San Paolo, is the ancient **Abbadia delle Tre Fontane,** which was almost deserted on account of the unhealthiness of its situation and was made over in 1868 to French Trappists. Owing to extensive plantations of the rapidly-growing eucalyptus the sanitary condition of the place has improved. The name is derived from the legend that the apostle Paul was executed here, and that his head was observed to make three distinct leaps, corresponding to which there welled forth three different fountains.

FROM THE PORTA SAN PANCRAZIO.

From the *Acqua Paola* (p. 305) the Via di Porta San Pancrazio leads in 5 min. to the *Porta San Pancrazio* (Pl. A, 6), on the top of the Janiculum (275 ft.). Near the gate are a few *Osterie.* — Straight in front is the entrance to the —

***Villa Doria-Pamphili** (Pl. A, 6; adm. see p. 202; two-horse cabs and private vehicles only admitted), planned in the middle of the 17th cent. and skilfully adapted to the undulating character of the ground by *Algardi,* at the instance of Prince Camillo Pamphili, nephew of Innocent X. It is now the property of Prince Doria and is perhaps the handsomest villa in Rome. — On entering, we follow the carriage-road, which passes under a triumphal arch and leads in windings to a (8 min.) terrace commanding a fine view of Mte. Mario and St. Peter's, between which the horizon is bounded by Soracte and a part of the Campagna. The iron gate on the left is the entrance to the private garden surrounding the *Casino,* the exterior walls of which are decorated with reliefs and statuary (no admission). Adjacent are several ancient *Columbaria* (p. 271; 20-30 c.). The carriage-road turns to the left a little way on and skirts a meadow, carpeted in spring with anemones. After 5 min., where the road turns to the right, a beautiful view is obtained of the Alban Mts. and the Campagna; it then winds past some pine-trees and leads along the bank of a (10 min.) pond with swans to the

Roma
Segni - Napoli
Via Latina
Grotta di Lucullo
Valle la Chiesa
Casalaccio
Tarelaccio
FRASCATI
V. Borghese
V. Mondragone
V. Falconieri
Staz.e Ciampino
Torre d'Acqua Sotterra
V. Ruffinella
TUSCULUM
V. S. Angelo
La Torretta
Grotta Ferrata
Squarciarelli
MARINO
(CASTRIMOENIUM)
S. Rocco
Staz. di Frattocchie
Via Appia Nuova
Via Appia
Cave di Selce
Pantanella
Ferriere Vecchie
Selve Nuove
Selve Vecchie
Campo Vecchio
Castagnona
Spinabella
M.te Crescenzo
BOVILLA
Costa Castello
Rocca di Papa
M.te Bergantino
M.te Cucco
S. Giorgio
CASTEL GANDOLFO
LAGO DI ALBANO
293
ALBA LONGA
M.te Cavo
(Mons Albanus)
Palazzuola
Castelluzza
S. Sebastiano
Laghetto
S. Spirito
Emissario
Galleria di sopra
Laghetto di Turno
Torre Cerri
Cappuccini
ALBANO (ALBANUM)
M.te Gentile
Ariccia (Aricia)
La Torretta
Casaletta
Valle Ariccianna
M.te Pardo
Lago di Nemi
Pal. Cesarini
GENZANO DI ROMA
Torretta
Cancelliera
Cas.le Silvestri
Cas.le di Cecchina
Napoli
Anzio e Nettuno
1 : 100.000
Geograph. Anst. v. Wagner & Debes, Leipzig

Roma
Zagarolo Palestrina
S. Cesareo
Staz. Zagarolo
Via Labicana
Segni Valmontone
Monte Compatri
Corrati
Casa Pavoli
Cisterna
S. Silvestro
C. la Statua
M.te Orso
M.te Pantaleone
Torre di Mezza Selva
M.te Salomone
773
Rocca Priora
(Corbio)
Ost. della Molara
S. Sebastiano
Molara
Acqua di Frascati
M.te Ceraso
766
M.te Fiore
Castiglione
Osteria Nuova
Nevera
M.te Castellaccio
Ost. di Mezza Selva
La Cava
Pant.no Doganello
C.le Jano
938
V.le Sarazzano
M.te Pennolo
761
P.ta Faete
956
Cast.o Lariano
Algidum
891
Maschio d'Ariano
C.le Vescovo
775
V.le Vivaro
Corsi
Calvarone
M.te Peschio
939
Lariano
Valmontone Napoli
Acqua Palomba
Colle Fraggiolo
M.te Alto
M.te Artemisio
812
M.te Spina
C. Piccioni
C. Menta
Terracina Cori
Lago di Nemi
Colle d'Ulisse
V. Antonelli
M.te Spallotta
Casale
Cappuccini
Chiesa di Colonna
Graziosi
S. Giovanni
VELLETRI
(VELITRÆ)
De Lazzara
S.ta Anatolia
Corti
S. Nicola
Cisterna
Engl. Miles

(5 min.) fountain by which the pond is supplied. The casino-garden may now be regained either by the direct path or the carriage-road which leads in 4 min. to the hot-houses (r.) and the pheasantry (l.).

b. The Alban Mountains.

The *Alban Mountains* are an isolated volcanic group of basaltic formation, rising in an imposing pyramid which culminates in *Monte Cavo* (3115 ft.) and the *Punta Faette* (3135 ft.). The *Alban Lake* and the *Lago di Nemi* were probably formed by subsidences after a period of volcanic activity. The Monte Cavo had its crater in the Campo di Annibale (p. 322). On the N. slope of the group lies *Frascati*, and on the S. slope *Albano*, both of which have been surrounded since the most ancient times with the country-houses of wealthy Romans. *Alban Wine* was famous in antiquity and is still much esteemed.

Plan of Excursion for one day (reserving *Frascati* for a special afternoon's visit from Rome). By railway to *Castel Gandolfo*, walk thence by the Galleria di Sopra to the highroad from Albano, and thence as described at p. 322 to *Rocca di Papa*, whence *Monte Cavo* may be ascended (ca. 3 hrs. in all from Castel Gandolfo). Descend with guide to (1¼ hr.) *Nemi* (p. 321) and proceed (guide unnecessary) viâ (¾ hr.) *Genzano* (p. 321; where a carriage may be hired if desired) to (¾ hr.) *Ariccia* (p. 321) and (¼ hr.) *Albano* (p. 320).

In spring and autumn Walking in this district will be found pleasant; but in the warmer months the traveller will find it convenient to follow the native custom of using Donkeys (about 6 fr. a day, incl. driver's fee), or to hire a carriage. Carriages may be hired both at Frascati and Albano.

From Rome to Frascati, 15 M., railway in ¾ hr. (fares 2 fr. 80, 1 fr. 95, and 1 fr. 30 c.; return-tickets, comp. p. xv). — Journey to (8¾ M.) *Ciampino* see p. 329. The main lines go on to Naples and Terracina (pp. 329-331). The branch-line to Frascati gradually ascends. The station lies a little below the town.

Frascati. — **Hotels** (comp. p. xx). *Grand Hôtel Frascati, with electric light and baths, R. from 3, L. ½, A. ½, B. 1¼, déj. 3, D. 5, pens. from 8 fr.; Alb. Pannelli, less pretending.—**Trattorie** (the landlords procure clean bedrooms for travellers). *Villetta*, halfway up the steps from the station, to the left in the Viale Giuseppe Pery; *Leone*, Piazza Romana, at the top of the steps; *Cipolletta*, in the Via Re Umberto, the street to the left of the church, reached through the double archway leading to the Piazza del Mercato.

Omnibus to Rocca di Papa (p. 322) thrice daily in summer, twice in winter, in connection with the trains, fare 1 fr. — *Donkey* to Rocca di Papa, 1½ fr.; *Carriage* 7½ fr.

A visit to Tusculum takes 3-4 hrs., the best route being by the Villas Aldobrandini and Ruffinella in going, and by Camaldoli and the Villa Mondragone in returning. *Guides* and *Donkeys*, necessary only when time is limited, 2-3 fr. Some of the villas are no longer open to the public.

Frascati (1055 ft.), in a healthy situation below the ancient *Tusculum*, on the slope of the mountains, with its beautiful old villas, is a favourite summer-resort of foreigners as well as natives.

A carriage-road and a path with flights of steps lead from the station to a piazza, embellished with gardens, in which, to the right, is the entrance to the *Villa Torlonia* (formerly *Conti;* fee), and,

straight on, the lower entrance to the Villa Aldobrandini; while about 2 min. to the left is the main piazza of the town, containing a pretty fountain and the cathedral of *San Pietro* (18th cent.).

From the piazza we ascend the steep street (Corso Volfango Goethe) to the right, past the cathedral of San Pietro. Above the town, on the left, rises the *Villa Lancellotti* (formerly *Piccolomini*); then, on the right, the handsome *Villa Aldobrandini*, with extensive views, especially from the flat roof of the semicircular building. Beyond the *Capuchin Church* ($1^1/_2$ M. above the town) we reach the entrance to the *Villa Tusculana* or *Ruffinella*, belonging to Prince Lancellotti.

From the Villa Ruffinella we ascend to the right, either by the paved or the unpaved road, and afterwards follow a steep and partly ancient road to the site of the venerable town of **Tusculum**, the birthplace of the elder Cato and a favourite residence of Cicero. In the middle ages it was occupied by a warlike race of counts, and in 1191 was destroyed by the Romans. — We next come to the *Amphitheatre*, outside the town-walls (longer diameter 77 yds., shorter 57 yds.; arena 52 yds. by 31 yds.), and beyond that, to the left, to the extensive ruins which are said to represent Cicero's famous villa of 'Tusculanum'. Straight on are the ancient *Forum* and the well-preserved *Theatre* (about $3^1/_2$ M. above Frascati). At the back of the latter is a *Piscina*, or reservoir, in four compartments. Passing through the gate on the left of the theatre, and descending by the ancient road, we observe a fragment of the old town-wall and, adjoining it, an ancient *Well House*, formed of massive blocks, with curious pointed vaulting.

To proceed from the theatre to the *Castle* (*Arx*; $^1/_4$ hr.), we follow the narrow footpath to the right. The castle lay on an artificially hewn rock, now surmounted by a cross. Magnificent *View from the top (2220 ft.). On the right are Camaldoli and Monte Porzio, farther distant the Sabine Mts., with Tivoli and Montecelio; then Soracte and the Ciminian Mts.; towards the sea the broad Campagna with its aqueducts, Rome, and the dome of St. Peter's; to the left, Grotta Ferrata, Marino, Castel Gandolfo, and the Monte Cavo, with Rocca di Papa below it.

In returning we pass through the first gate to the right, immediately below the castle, and descend the path leading to the E., keeping to the left at the first fork, to the right at the second. At the foot of the hill of *Camaldoli*, a suppressed monastery, we take the road to the left, which brings us to the wall of the *Villa Mondragone*, now occupied by the Jesuits as a school. Visitors to the fine garden and view-terrace should skirt the wall to the right to the gate (knock; fee) and quit the garden by the lower exit. The road to the left runs between walls, passing on the right the *Villa Falconieri*, the oldest near Frascati, planned before 1550, with a

palazzo by Borromini and a shady garden. It belongs to the Trappists of Tre Fontane (p. 316).

About $2^1/_2$ M. to the S.W. of Frascati, half-way to Marino (see below), lies **Grotta Ferrata** (1080 ft.), a monastery of the Basilians founded in 1002. Nearly the whole of the present church dates from the 18th century. In the chapel of St. Nilus, in the right aisle, are some remarkable frescoes by *Domenichino* (1610) illustrating the life of St. Nilus.

From Rome to Albano we may take either the Terracina railway or the Nettuno railway as far as the station of *Cecchina* (18 M., in about $^3/_4$ hr.; fares 3 fr. 40, 2 fr. 40, 1 fr. 55 c.), whence a steam-tramway plies to ($2^1/_2$ M.) Albano on the hill in 20 min. (fares 80, 60, 40 c.). But it is preferable to take the direct —

Railway from Rome to Albano, $18^1/_2$ M., in about 1 hr. (fares 3 fr. 50, 2 fr. 45, 1 fr. 60 c.), starting from the Central Station in Rome. This route follows the main line (p. 329) to beyond the Porta Furba. To the left is the *Torre Pignattara* (with a church into which are built the remains of the tomb of the Empress Helena); to the right the arches of the Acqua Felice (p. 329). The line then crosses the ancient Via Latina near the tombs (p. 311). — 4 M. *Acqua Santa* (p. 311). Then, on the right, the tombs on the Via Appia. — 7 M. *Capannelle* (p. 311); to the right are the Casale Rotondo and Tor di Selce (pp. 314, 315), to the left the mountains. The line now begins to ascend gradually, and beyond a curve and a tunnel reaches —

15 M. **Marino** (1320 ft.; *Alb. Italia,* plain), picturesquely situated on a mountain-spur, on the site of the ancient *Castrimoenium.* It contains several churches.

The railway next crosses the brook known in antiquity as the *Aqua Ferentina,* the source of which was the rallying point of the Latin League. Beyond a tunnel we enjoy a fine view, to the left, of the ***Lake of Albano** (960 ft. above the sea-level; comp. p. 317), about 6 M. in circumference, and with an extreme depth of 560 ft. The borders of the lake are well cultivated.

On the long low hill above the E. bank of the lake once lay *Alba Longa,* the head of the Latin League, which was destroyed at an early period by the Romans. No traces of buildings remain, but the cutting of the hillsides reveals the former presence of human activity.

17 M. **Castel Gandolfo** (1395 ft.; *Ristorante della Ferrovia,* with view-terrace), an insignificant place with a large *Papal Palace* of the 17th cent., splendidly situated high above the Alban Lake. Leaving the station either by the steep (direct) path or by the carriage-road ($^1/_2$ M.), we walk through the village and then follow the **Galleria di Sopra,* a charming avenue, shaded by evergreen oaks, which diverges to the left and leads above the lake to Albano in $^1/_2$ hr., affording numerous pretty retrospects of Castel Gandolfo. At the Capuchin monastery (p. 320) the path descends to the

right to Albano. The route in a straight direction, close under the convent-wall, leads in 25-30 min. to the highroad from Albano to Rocca di Papa (p. 322).

Visitors to the *Emissarium*, which was constructed according to tradition by the Romans in B.C. 397, during the siege of Veii, and forms the outlet of the Alban Lake, must bring the custodian with them from Castel Gandolfo (he lives in the red fisherman's hut, at the N. end of the village; fee 1-1½ fr.). The descent requires ¼ hr., the entire visit 1 hour.

Beyond two more tunnels the train crosses the highroad from Rome to Albano and halts at —

18½ M. **Albano.** — **Hotel.** Europa, or *Posta*, with café-restaurant, R., L., & A. 3-5 fr. — *Ristorante Salustri* in the Piazza Principe Umberto (the landlord procures bedrooms for visitors); *Ristor. Alhambra.* — *Caffè Cavones*, Piazza Principe Umberto.

Omnibus from Albano to Genzano (fare 40 c.). — Carriage with one horse to Rocca di Papa, about 6 fr.; viâ Rocca di Papa (incl. visit to Monte Cavo) to Frascati, 12-15 fr. (bargain advisable).

Those who desire to make the tour mentioned at p. 317, viâ *Rocca di Papa* to *Monte Cavo*, and back by *Nemi*, *Genzano*, and *Ariccia* (6-7 hrs.), must turn to the left at the Piazza Principe Umberto, cross the Piazza Principe Amedeo, and ascend to the right to the Capuchin convent.

The small town of *Albano*, officially *Albano Laziale* (1260 ft.), is built on the ruins of the *Villa of Pompey* and the *Albanum Domitiani* or Villa of Domitian. It has been the seat of a bishop since 460. Owing to its healthy situation it is a favourite summer-resort, though fever is not entirely unknown.

Above the station and the terminus of the steam-tramway from Cecchina is the little Piazza Principe Umberto. The upper end of the piazza is skirted by the Via Appia, forming the S.W. boundary of the town, which stretches up the side of the hill. Between the monastery of *San Paolo* and the loftily-situated *Capuchin Monastery* (to the right from the piazza, then the first turning to the left) lay an *Amphitheatre*, the scanty remains of which are partly seen from the road. The church of *Santa Maria della Rotonda* stands on the foundations of an ancient circular temple.

Outside the N.W. entrance to the town, to the right of the Via Appia (between this road and the avenue known as the Galleria di Sotto, leading to Castel Gandolfo), rise the remains of a large tomb, called without authority the *Tomb of Pompey*. — On the S.E. side of the town, to the right of the road to Ariccia (to the left of the ancient road), stands a remarkable ancient *Tomb* in the Etruscan style, consisting of a massive cube, originally surmounted by five obtuse cones, of which two are still standing. It was formerly regarded as the tomb of the Horatii and Curiatii.

About ¾ M. to the S.E. of Albano lies Ariccia. Beyond the above-mentioned Etruscan tomb the road crosses the *Viaduct* which spans the deep gorge between Albano and Ariccia, erected in 1846-53, 334 yds. in length. To the right we obtain a view of the

extensive plain as far as the sea; to the left is the park of the *Palazzo Chigi*, a mansion built by Bernini, immediately to the left beyond the viaduct.

Ariccia (1350 ft.; *Café-Restaurant* in the piazza), the ancient *Aricia*, which, however, lay towards the S. on the Via Appia below the present village, is also a favourite summer-resort. Pleasant woods in the neighbourhood.

From Ariccia to Genzano is a walk of about $^3/_4$ hr. (omnibus, see p. 320). The road crosses three viaducts and after $^1/_2$ M. passes *Galloro*, formerly a Jesuit church. About $^1/_2$ M. farther on it divides; the branch to the left descends to a Capuchin monastery and to the Lake of Nemi, that in the middle leads through an avenue to the ($^1/_2$ M.) Palazzo Cesarini (see below), and that to the right descends to the town.

Genzano (1430 ft.; *Trattoria Stocchi della Grotta Azzurra*, *Trattoria Torti*, both in the Corso Vittorio Emanuele, bargain desirable) lies high above the S.W. bank of the Lago di Nemi. The best view of the lake is from the garden of the *Palazzo Cesarini*, which slopes rapidly towards the water (entrance to the left, opposite the palace; admission on application at the palace).

The ***Lago di Nemi** (1045 ft.), about $3^1/_2$ M. in circumference (area 412 acres) and about 110 ft. deep, lies in an oval basin, which is either a crateriform subsidence or an actual crater. It is drained, like the Alban Lake, by an artificial emissarium. The water is beautifully clear and rarely ruffled by wind. The precipitous lava-slopes of the crater, 330 ft. in height, are carefully cultivated. In ancient times it was called the *Lacus Nemorensis*, and sometimes the 'Mirror of Diana', from a temple (some of the foundations of which have been discovered below Nemi) and a nemus, or grove sacred to that goddess, whence the present name is derived. This exquisite lake, the gem of the Alban Mts., is especially beautiful when the sun is high.

From Genzano to Nemi, 3 M.; by the Palazzo Cesarini we follow the road to the right, through the town, and past the church of the Santissima Annunziata. The pleasant road skirts the upper margin of the lake. — A beautiful footpath descends to the lake from Santissima Annunziata, and ascends again near the mills below Nemi.

Nemi (1710 ft.) is a small mediæval town with an ancient castle. The inn (*Albergo Desanctis*, fair) possesses a small verandah which commands a delightful view of the lake and the castle of Genzano, of an old watch-tower beyond them, and of the extensive plain and the sea. — From Nemi to the (2 hrs.) top of Monte Cavo a guide is advisable on account of the intricate forest-paths (1-$1^1/_2$ fr.). — An omnibus ($1^1/_2$ fr.) plies daily towards evening to Albano, arriving in time for the last train to Rome.

Ascent of Monte Cavo from Frascati, about $3^1/_4$ hrs. To Rocca di Papa by the highroad (about 5 M.) is a walk of not less than 2 hours (omnibus, see p. 320). — Rocca di Papa may also be reached from the castle of Tusculum (p. 318) direct in 2-3 hrs. by field and forest paths, passing the *Madonna Precolio* (guide desirable, $1\text{-}1^1/_2$ fr.).

Ascent of Monte Cavo from Albano (Castel Gandolfo), about $2^3/_4$ hrs. The road to ($4^1/_2$ M.) Rocca di Papa (carriages, see p. 320) is bad in places. It leads to the right below the Capuchin convent and after 12 min., at the park of the Palazzo Chigi (p. 321), is joined by a road leading from Ariccia. About $^3/_4$ M. farther on the road to the Galleria di Sopra (p. 319) diverges to the left, forming a short-cut for pedestrians from Albano. — The road soon enters a fine wood.

From a bridge, about $1^1/_4$ M. short of the Madonna del Tufo (see below) a broad and stony road, diverging to the left, leads in 12 min. to the Franciscan monastery of *Palazzuola*, situated above the E. margin of the Alban Lake.

The road now ascends more steeply and, beyond the *Madonna del Tufo* (2130 ft.), reaches Rocca di Papa. Instead of following the road to the left to the town, we may ascend direct to the Campo di Annibale from beside a huge lime-tree enclosed by a low wall.

At **Rocca di Papa** (2030-2490 ft.; *Albergo e Trattoria dell' Angeletto*, R. $1^1/_2$-2 fr., in the lower part of the town; *Albergo e Tratt. Belvedere*, on the Via del Tufo, above the village, mediocre) the two roads from Frascati and Albano to the Monte Cavo join. The village, picturesquely perched among the rocks, with numerous Roman villas, lies amid woods on the outer slope of the great extinct crater of *Campo di Annibale*, so named from the unfounded tradition that Hannibal once pitched his camp here. The garrison of Rome occupies summer-quarters here in July, August, and September.

In order to reach the summit of Monte Cavo we turn to the right on the rim of the crater, which is reached by a walk of 15-20 min. through the steep streets of the town, and ascend the *Via Triumphalis*, an ancient road, paved with basalt, once traversed in triumphal procession by the generals to whom the Senate refused a triumph at Rome. From two open spaces, about three-quarters of the way up, a better view than from the top is obtained of Marino to the right, the Lago d'Albano to the left, Ariccia with the viaduct, Genzano, the Lago di Nemi, and Nemi itself.

On the summit of the ***Monte Cavo** (3115 ft.), the ancient *Mons Albanus* (an ascent of $^3/_4$ hr. from Rocca di Papa), stood the venerable sanctuary of the Latin League, the *Temple of Jupiter Latiaris*, where the great sacrificial festival of the *Feriae Latinae* was celebrated annually. Its ruins were destroyed about 1777, when

Cardinal York, the last of the Stuarts, built a Passionist monastery on the spot. The latter has been converted into a *Meteorological Station* and an *Inn* (pens. 5-6 fr., mediocre). A portion only of the ancient foundations is preserved on the S.E. side of the garden-wall. The view embraces the sea, the coast from Terracina to Cività Vecchia, the Volscian and Sabine Mts., Rome and the Campagna, and (below) the beautiful Alban Mts. The distant view is generally obscured by mist. — We may descend to Nemi in about $1^1/_2$ hr. by woodland paths (guide necessary, 1-$1^1/_2$ fr.).

c. Tivoli and the Sabine Mountains.

The *Sabine Mountains* (so named from the ancient inhabitants), the chain of the Apennines bounding the Campagna on the E., attain a height of 4490 ft. and are full of interest for lovers of the picturesque. The hurried traveller, however, will probably content himself with a day's excursion to *Tivoli* and perhaps a visit to *Subiaco*. The finest months for this purpose are April and May. The best way is to go by the steam-tramway, stopping en route at the Villa Adriana (p. 324), and to return by railway, as the tramway-cars cease running at an early hour. To visit the Villa from Tivoli by carriage (there and back) takes more time.

From Rome to Tivoli by Railway (Rome, Solmona, and Castellammare Adriatico line), $24^1/_2$ M., in $1^3/_4$ hr. (fares 4 fr. 55, 3 fr. 20, 2 fr. 5 c.). This route is more picturesque than that by the steam-tramway (see below).

The trains start from the principal station at Rome. — 5 M. *Cervara,* the grottoes near which used to be celebrated for the artists' festivals held in them. — $7^1/_2$ M. *Salone.* — 9 M. *Lunghezza,* the ancient *Collatia,* with a mediæval baronial castle. — $12^1/_2$ M. *Bagni,* the station for the sulphur-baths of *Acque Albule.* — Fine view to the right of Tivoli and of the railway-viaducts farther on, with the mountains in the background. — $15^1/_2$ M. *Montecelio.* — The line begins to ascend rapidly. — $20^1/_2$ M. *Palombara,* on an isolated hill, with a castle of the 14th century. — Extensive view of the Campagna on the right; in front of us, Tivoli and the cypresses of the Villa d'Este. Beyond a tunnel we obtain (right) a beautiful view of the waterfalls (p. 326) and the town. A short and a long tunnel follow. — $24^1/_2$ M. *Tivoli;* the station is outside the Porta Sant' Angelo.

By Steam Tramway. 18 M., in ca. $1^3/_4$ hr.; fares 2 fr. 50, 1 fr. 85 c., return 3 fr., 2 fr. 20 c.). The steam-cars start outside the *Porta San Lorenzo*, for which a tramway in connection leaves the *Piazza Venezia* $^1/_2$ hr. before their departure, running viâ the railway station (tramways 1 & 12, pp. 198, 199; through-tickets to Tivoli may be obtained in the tramway-cars). Cab to the steam-tramway, see p. 202. As the time-table of the steam-cars is frequently altered, enquiry should be made at the kiosk at the corner of the Piazza Venezia. — Travellers with through-tickets are allowed to break their journey in order to visit Hadrian's Villa, which takes about 2 hrs.

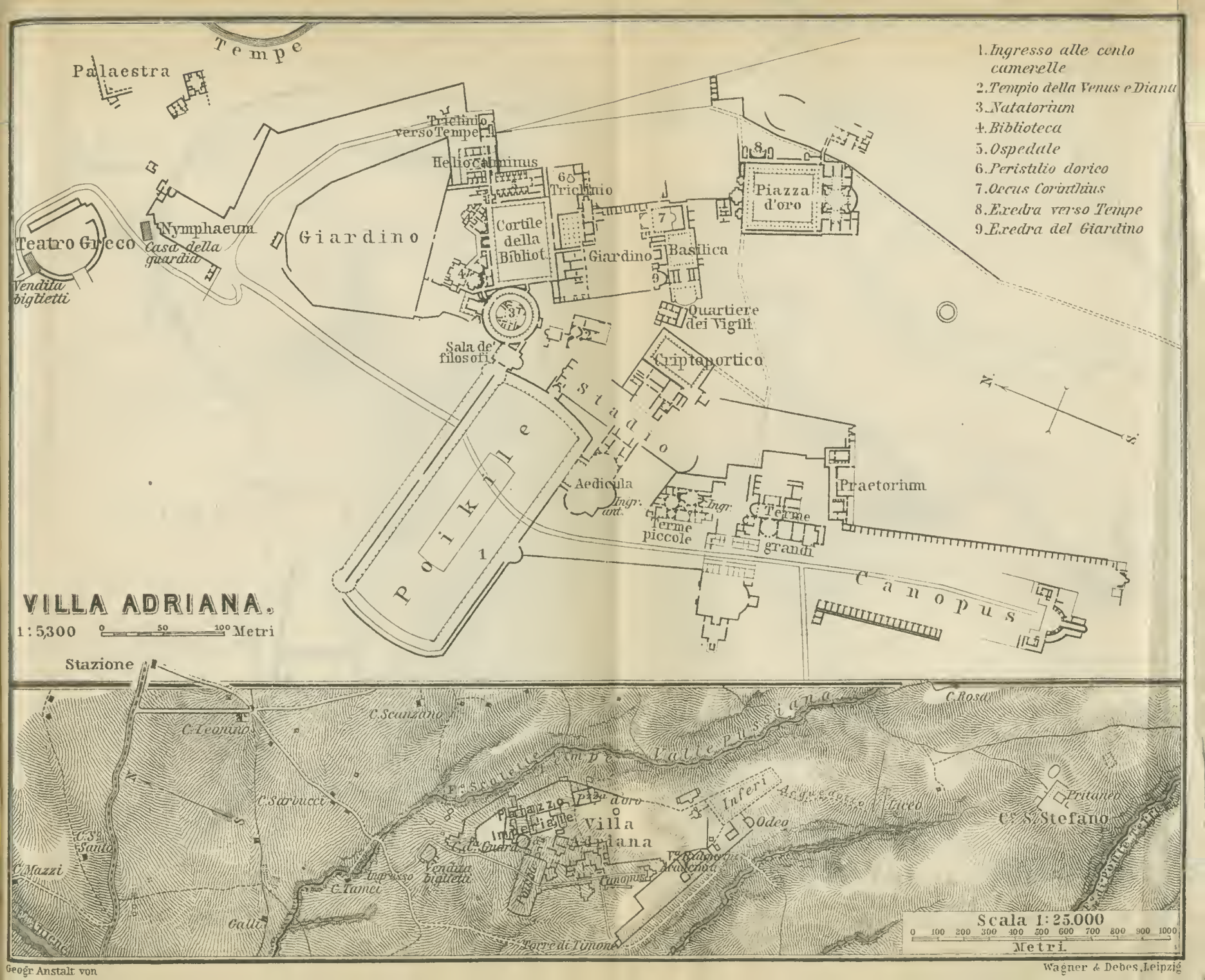
The tramway follows the highroad, which is generally identical

with the ancient *Via Tiburtina*, and passes the church of San Lorenzo (p. 224). At the station of (4 M.) *Ponte Mammolo* it crosses the *Anio*, now called the *Teverone*. Hills with ancient towers are seen on the right. — 7 M. *Settecamini*. — 12½ M. *Bagni* (see above). — We cross the Anio by the *Ponte Lucano* (station, 14½ M.), near which is the well-preserved *Tomb of the Plautii*, dating from the early empire and resembling that of Cæcilia Metella (p. 314).

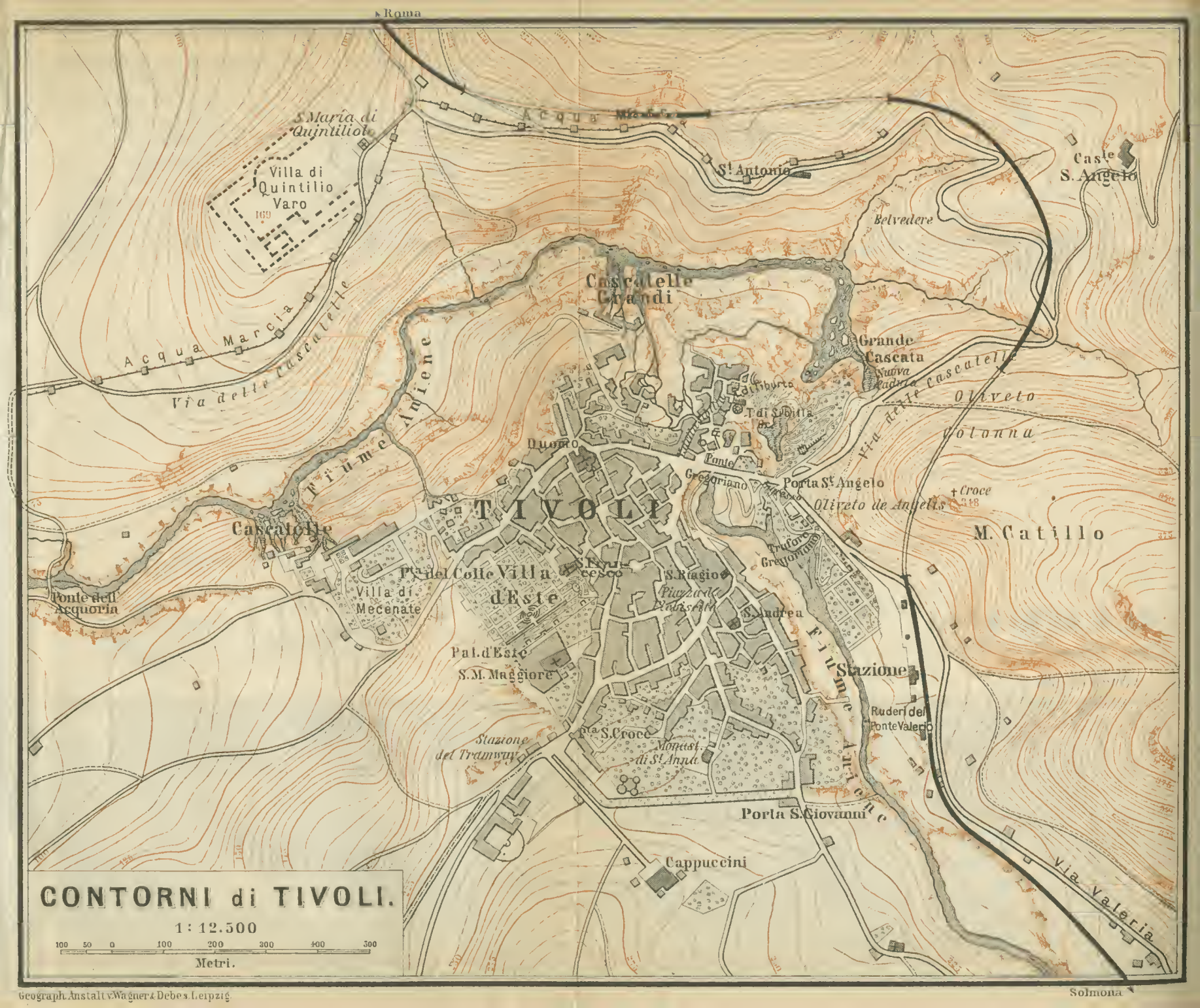
15½ M. **Villa Adriana** (*Osteria* at the tramway-station). The entrance of the villa lies about ¼ hr.'s walk from the tramway-station (cab usually to be had, 1-1½ fr. for 1-4 pers.). A fine avenue of cypresses leads to the lower *Casa della Guardia*, where tickets are sold (1 fr., Sun. free).

The *Villa of Hadrian, which with its magnificent grounds occupies an area of about 160 acres, dates from the later years of the far-travelled emperor (d. 138 A.D.). Hadrian, as his biographer Spartian relates, 'created in his villa at Tivoli a marvel of architecture; to its different parts he assigned the names of celebrated buildings and localities, such as the Lyceum, the Academy, the Prytaneum, Canopus, the Stoa Pœcile, and Tempe, while in order that nothing should be wanting he even constructed a representation of Tartarus'. A reference to the 'Palatium Hadriani', in the reign of Aurelian, is the solitary mention in ancient history of the villa after the death of its founder. In the 16th cent. a profitable search for works of ancient art was instituted here and the ruins have furnished many of the principal treasures of the Roman museums. — In the following brief description, which should be compared with the opposite map and ground-plan, we adhere to the terminology (often doubtful) adopted by Roman archæologists.

Adjoining the watchman's hut is the so-called *Teatro Greco*, of which the foundations of the stage and the rows of seats are still distinguishable. Skirting the posterior wall of the stage, we then ascend to the right through an avenue of cypresses to the *Poecile*, consisting of a colonnade, surrounding a garden with a large water-basin in the centre. The N. side-wall (220 yds. long) is alone preserved. The vaulted chambers in the substructures (accessible through an entrance on the S. side of the square, Pl. 1) are supposed to have been occupied by the imperial guards or slaves. — At the N.E. corner of the square is the entrance to the *Sala de' Filosofi*, with niches for statues. Thence we enter a circular building known as the *Natatorium* (Pl. 3), containing a water-basin and an artificial island adorned with columns. To the E. of this building was situated the *Principal Palace*. We first enter, at a somewhat higher elevation, a rectangular court *(Cortile della Biblioteca)*, the left side of which is occupied by the so-called *Library* (Pl. 4), which still remains with the exception of the upper story. A lower corridor, on the left side of which was a fine vestibule, leads to the N.E. to a room supposed to have been a *Triclinium*, commanding a fine view of Tempe, Tivoli, and the mountains. Hence we proceed to the S. (right), through the 'Ospedale' (Pl. 5), to the *Doric Peristyle* (Pl. 6) and to a large rectangular space known as the *Giardino*. Some fine mosaics were found in the adjoining rooms *(Triclinio)*. On the E. side of the Giardino is the *Œcus Corinthius* (Pl. 7), a hall the ends of which are occupied by large semicircular recesses.



Geogr. Anstalt von Wagner & Debes, Leipzig


Roma
S. Maria di Quintiliolo
Villa di Quintilio Varo
169
Acqua Marcia
Via delle Cascatelle
Acqua Marcia
S. Antonio
Belvedere
Castello S. Angelo
Cascatelle Grandi
Grande Cascata
Nuova Strada delle Cascatelle
Oliveto
Colonna
Fiume Anione
Duomo
Ponte Gregoriano
Porta S. Angelo
Oliveto de Angelis
Croce
348
M. Catillo
TIVOLI
Cascatelle
Ponte dell' Acquoria
P.a del Colle
Villa d'Este
S. Francesco
S. Biagio
Piazza d'Arisseo
S. Andrea
Villa di Mecenate
Pal. d'Este
S. M. Maggiore
Stazione
Ruderi del Ponte Valerio
P.a S. Croce
Monast. di S.t Anna
Stazione del Tramway
Porta S. Giovanni
Cappuccini
Via Valeria
CONTORNI di TIVOLI.
1:12.500
100 50 0 100 200 300 400 500
Metri.
Geograph. Anstalt v. Wagner & Debes, Leipzig
Solmona

To the right is the *Basilica*, with 36 marble pillars. On the W. it is adjoined by a room with an exedra, in which is an elevated basis or platform; this is supposed to be the throne-room. — We now return to the Œcus Corinthius, and on quitting it turn to the right. Beyond an octagonal vestibule we enter the so-called *Piazza d'Oro*, a court surrounded with a colonnade of 68 columns, alternately of oriental granite and cipollino, of which the bases alone are now *in situ*. The costly material of the decorations found here in the excavations of the 18th cent. gave rise to the name. On the S.E. side of the Piazza d'Oro is a domed chamber, with a semicircular apse containing a fountain.

We now return to the Giardino, and proceed to the W., passing the *Quartiere dei Vigili*, a lofty building supposed to have been occupied by soldiers or by imperial officials, to a subterranean corridor *(Cryptoporticus)* and a suite of rooms from which we overlook the *Stadium*. On leaving this building we proceed to the S. along the substructures. In the middle of the lower-lying space which they enclose are the *Terme Grandi*, with remains of tasteful stucco ornamentation. To the left as we leave the Thermæ opens the *Valley of Canopus*, artificially cut in the tufa rock. 'Canopus' was the name given to that portion of the villa devoted by Hadrian to festivals in the Egyptian manner. At the end of the valley is a large and well-preserved recess, with a fountain, beyond which was a system of subterranean halls, terminating in a cella with a statue of Serapis. — Returning now past the W. front of the Terme Grandi, we bear to the N., skirting the well-preserved *Terme Piccole*, and pass through the Poecile to the exit, enjoying on the way the grateful shade of the grove below the Giardino and the view of Tivoli and the Vale of Tempe.

Tivoli lies about 1 hr's. walk above the Villa Adriana; $^1/_4$ hr. by tramway. The route crosses the tram-lines not far from the station (p. 323), and leads to the *Porta del Colle*, the W. gate of Tivoli.

The tramway-line makes a wide curve to the S.E., ascends steeply through olive-groves past (17 M.) *Regresso*, and ends at the (18 M.) *Porta Santa Croce*. From the gate we ascend through the town to the piazza to the E. of the Ponte Gregoriano, whence the Vicolo della Sibilla leads to the left to the temples, while the street crossing the bridge to the right leads to the waterfalls.

Tivoli. — **Hotels** (previous enquiry as to charges recommended). Regina, in the Piazza del Plebiscito, R., L., & A. $2^1/_2$, B. 1, pens. 7-10 fr.; Sirena, a dépendance of the Regina, opposite the entrance to the waterfalls, R., L., & A. 3, pens. from 6 fr.; Sibilla, situated near the temples, with view, pens. from 5 fr. — *Chalet-Restaurant des Cascades*, Villa Gregoriana, near the entrance to the waterfalls; *Ristorante del Plebiscito*, near the Regina Hotel, déj. $1^1/_2$ fr., modest but well spoken of. — *Caffè d'Italia*, at the tramway-terminus. — Comp. the Plan.

Carriage to the Villa Adriana (p. 324) with one horse 4, two horses 6 fr.; there and back, including $1^1/_2$ hr.'s halt, 6 and 10 fr. An Omnibus occasionally plies to the Villa (return-fare 1 fr. 60 c.). — **Donkeys** and **Guides** (superfluous) to the waterfalls 1 fr. (3-4 fr. are generally demanded at first). Beggars are numerous and importunate.

Tivoli (760 ft.), the *Tibur* of antiquity, with 12,881 inhab., was subjugated by the Romans in B.C. 380, and during the imperial epoch was a favourite summer-residence of Roman nobles, many of whom, including Mæcenas, and the emperor Augustus himself, founded beautiful villas here. It is charmingly situated in the

valley of the *Anio (Teverone),* the stream here hursting impetuously from the mountain side. Overlooking it on the S. is *Monte Riboli,* and on the E. *Monte Catillo.* The modern town has narrow streets lighted by electricity.

Those who arrive by rail enter the town hy the *Porta Sant' Angelo* on the N.E., immediately to the left of which is an iron gate forming the usual (E.) entrance to the grounds at the waterfalls (see hclow; visitors entering here may quit the grounds hy the gate ncar thc temples, on the other side of the valley). — Straight on is the *Ponte Gregoriano,* spanning the river ahove the falls, leading to a fine piazza, from which the main strect runs to the left (p. 325) and the Vicolo della Sibilla to the right.

The *Temple of the Sibyl, whieh stands in the eourt of the Sibilla Hotel, is a circular edifice, surrounded by an open colonnade of 18 Corinthian columns, 10 of which are preserved. It stands on a rock above the waterfalls, of which it commands an admirable view (to the extreme left is the new waterfall). — Beside it is the so-ealled *Temple of Tiburtus,* of oblong shape, with 4 Ionic columns in front. Both temples were eonvcrted into churches. An iron gate near hy is the W. entrance to the grounds of the waterfalls, hut it is opcn on Sun. only.

On wcck-days the only entrance to thc **Waterfalls is by the iron gate on the other (E.) side hetween the Porta Sant' Angclo and the Ponte Gregoriano (see Plan, 'Ingresso'; admission 1/2 fr., Sun. free; guide, see p. 325). The path directly opposite the entrance lcads to the upper end of the *Traforo Gregoriano,* which consists of two shafts, 290 and 330 yds. long respectively, driven through the rock of Monte Catillo in 1826-35, to protect the town from inundations hy providing a sufficient outlet for the Anio even in time of flood. As, however, the cutting can be entered from the lower end only, visitors entering the grounds usually turn at once to thc left, pass (to the left again) through an archway below the road, and follow the margin of the valley, enjoying a view of the two tcmplcs on the left. Wc then reach a *Terrace* planted with young stone-pines, whcncc we ohtain a eharming view of the tcmple of the Sibyl, above us, and, below, of the New Waterfall (ahout 330 ft. high), by which the Anio emerges from the Traforo Gregoriano. Passing through a door, which a custodian opens (10-15 c.), we may proceed to the fall and the cntrance of the tunnel. From the terracc we retrace our stcps for a short distance, and thcn follow thc footpath to the right dcsccnding to the valley; to the left are some Roman substructures; halfway down, ncar some cyprcsscs, a path leads to the right to a *Platform* of masonry, immediatcly ahove the ncw fall. — We now return to thc cypresses and then dcscend the path, at first in zigzags and afterwards in steps. We descend to the lowest point to which it leads, finally hy a flight of

stone steps, wet with spray, to the fantastically-shaped *Sirens' Grotto.* — From the grotto we return to the point where the paths cross, and ascend the path on the other side of the valley to a *Gallery* hewn in the rock, the apertures of which we observe some time before reaching it. At the end of the gallery the path again divides; the branch to the left leads across an iron bridge to the *Grotto of Neptune,* which was formerly the channel of the main branch of the Anio. The new works drew off the greater part of the water from this channel, but the fall is still very fine. — We now return to the gallery and follow the path to the left, ascending in zigzags to the above-mentioned exit near the temples, which is opened on week-days for a few soldi.

Fine views of Tivoli and the waterfalls may be enjoyed from the *Via delle Cascatelle,* the road that issues to the left from the Porta Sant' Angelo (p. 326) and skirts the slopes above the right bank of the Anio, between fine olive-trees. The best view-points are the (3/4 M.) terrace (marked *Belvedere* on the map) and (1/2 M. farther) the terrace beyond *Sant' Antonio,* whence also are seen the smaller waterfalls below the town, known as *Le Cascatelle.*

It is usual to turn here. Visitors who wish to proceed to Hadrian's Villa continue to follow the same road. About 1/2 M. farther on various ancient ruins, said to be the remains of a villa of Quintilius Varus, are seen near the small church of *Santa Maria di Quintiliolo.* In about 20 min. we reach a road descending in a few minutes to the left to the *Ponte dell' Acquoria,* by which we cross the Anio. On the left bank we reach in a few min. (to the right) the road to Rome and to Hadrian's Villa (see p. 325), or regain (to the left) the neighbourhood of the town.

Travellers pressed for time, especially if they are returning to Rome by train, may prefer to leave out the walk by the Via delle Cascatelle, and confine their attention to the *Villa d'Este, to the W. of the town, one of the finest of the Renaissance period. It was laid out by *Pirro Ligorio* in 1549 for Card. Ippolito d'Este, and now belongs to Archduke Francis Ferdinand of Austria-Este. The entrance is in the Piazza San Francesco (adm. 50 c.).

From Tivoli to Subiaco, 23 M., railway (continuation of the line from Rome, p. 323) to *Mandela* (9 M.) in 3/4 hr.; fares 2 fr., 1 fr. 50, 95 c. From Mandela a branch-line runs to *Subiaco* (14 1/2 M.; trains twice daily in 54 min.; 2 fr. 60, 1 fr. 80, 1 fr. 20 c.). — The Tivoli station lies outside the Porta Sant' Angelo (p. 326). The train ascends the valley of the Anio to *Mandela* (1600 ft.), whence the main line continues to Solmona. The branch-line follows the valley of the Anio in a S.E. direction.

14 1/2 M. **Subiaco** (1340 ft.; *Alb. dell' Aniene,* at the top of the main street), the ancient *Sublaqueum,* with 8003 inhab., lies amid charming surroundings. — An excursion to the three famous Monasteries of Santa Scolastica occupies about 3 hrs. We follow the main street up the right bank of the Anio, then, before reaching

the Ponte Rapone, turn to the left by a path supported by masonry. The first monastery, founded by St. Benedict about 530, has been replaced by a modern building; the second, dating from 1052, was subsequently restored in the Gothic style; the third, erected in 1235, possesses a fine Romanesque arcaded court, with mosaics of the school of the Cosmati. The *Church of Santa Scolastica* dates in its present form from the 18th century. — An ascent of 25 min. brings us to *San Benedetto,* the upper and lower churches of which are adorned with frescoes of the 13th century. In the chapel adjoining the upper church is a remarkable old portrait of St. Francis of Assisi, who, according to the legend, once visited the monastery (in 1216) and converted the thorns in the garden, which had been cultivated by St. Benedict for the mortification of the flesh, into the beautiful roses which bloom there to this day. The grotto of the *Sagro Speco* was the hermitage of St. Benedict and contains his statue, by a pupil of Bernini.

Another interesting spot in the Sabine Mts. (though rather out of the way for the hurried traveller) is **Olévano,** famed for its wonderful view. It lies about $13^1/_2$ M. from Subiaco (one-horse carr. about 8 fr., incl. halt at the above three monasteries; bargain advisable), and 12 M. from Palestrina (p. 329). It may also be reached from Valmontone (p. 330) by diligence. Comp. *Baedeker's Central Italy.*

IV. NAPLES AND ENVIRONS

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31. From Rome to Naples.

155 M. Railway in 5¼-11 hrs.; fast train (1st and 2nd class only) in 5¼ hrs. (31 fr. 80, 22 fr. 25 c.); ordinary train in 7-11 hrs. (28 fr. 90, 20 fr. 30, 13 fr. 5 c.). A 'train de luxe', coming from Berlin, runs every Tues. and Frid. in 4 hrs. 48 min. from Rome to Naples (1st cl. only; fare 31 fr. 80 c. and a supplement of 8 fr. 30 c.), returning from Naples on Wed. and Saturday. Sleeping-cars (5 fr. 15 c., in addition to 1st class fares) are attached to the night-train, and dining-cars to the evening-train. — The finest views are generally to the left. — The only railway-restaurant of any size is at *Ceprano* (p. 341) and is comparatively expensive.

The railway intersects the city-wall to the left of the Porta Maggiore. On the right appear the arches of the Acqua Felice, built partly upon and partly beside the ruins of the ancient Aqua Claudia; farther on, the series of tombs in the Via Appia. On the left are the Sabine and Alban Mts., with Frascati lying at the foot of the latter.

9 M. *Ciampino*, where the lines to *Frascati* (p. 317), *Anzio-Nettuno* (a seaside-resort), and *Vellétri* diverge. [The last-named line runs along the W. slope of the Volscian Mts., above the Pontine Marshes, in 4¾ hrs. to the beautifully-situated seaside town of *Terracina*, whence a diligence plies twice daily to Formia (p. 330) in 4½ hrs.]

The railway to Naples bears to the E., between the Alban Mts. on the right and the Sabine Mts. on the left. — 16. M. *Monte Cómpatri*, in the Alban hills, with a castle of the Borghese. — 22 M. *Zagorólo*, 24 M. *Palestrina*, both on the slope of the Sabine Mts. Palestrina, the *Praeneste* of the Romans, is one of the oldest towns

in Italy. Portions of the ancient wall still exist and excavations here have always yielded a rich harvest (comp. p. 228). — 27. M. *Labico.* — 29 M. *Valmontone*, on an isolated volcanic cone. The castle here belonged to the Doria-Pamphili family. — The train enters the valley of the *Sacco*, skirting its left bank which runs parallel to the ancient *Via Latina*. On the slope to the right is *Monte Fortino*. — 33½ M. *Segni* (the Roman *Signia*), the junction for a local line to Velletri, lies on a hill 5 M. to the right of the station. — 39 M. *Anagni*, the ancient *Anagnia*, on the hill to the left. — 42 M. *Sgurgola*, overlooking the Sacco, to the right. — 48½ M. *Ferentino*, the ancient *Ferentinum*, above on the left. — 53½ M. *Frosinone*, once *Frusino*, on a height 2 M. to the left. — 57 M. *Ceccano*, situated on a slope to the right, on the right bank of the Sacco. — 62½ M. *Pofi.* — 69 M. *Ceprano* (rail. restaurant, p. 329). We cross the *Liris*. — 70 M. *Isoletta*. — The line follows the cultivated valley of the Liris, or *Garigliano*, as it is called in its lower course. — 75 M. *Roccasecca*, junction for a line to Avezzano in the Abruzzi. — 78½ M. *Aquino*, on the slope to the right, the ancient *Aquinum*, was the birthplace of the satirist *Juvenal* (under Nero) and of the scholastic philosopher *Thomas Aquinas*, the 'doctor angelicus'. The latter, the son of Count Landulf, was born in 1224 in the neighbouring castle of Roccasecca.

On a bleak mountain to the left appears the monastery of *Monte Cassino*, founded by St. Benedict in 529, and celebrated as a seat of learning. It is now an ecclesiastical training-college. — 86 M. *Cassino*, the ancient *Casinum*, with the remains of an amphitheatre, lies at the foot of the ruined castle of *La Rocca*. In the middle ages it was called *San Germano*, and in 1230 peace was concluded here between Gregory IX. and Frederick II.

92 M. *Rocca d'Evandro*. We quit the valley of the Garigliano. Fine mountain-views. — 96 M. *Mignano*. — 101 M. *Presenzano*, on the slope to the left.

105½ M. *Caianello-Vairano*, the junction for the line to Isernia and Solmona (p. 192). — 110 M. *Riardo*. — 113 M. *Teano*. The town, the ancient *Teanum Sidicinum*, lies to the right at the foot of the *Rocca Monfina* (3300 ft.). — 118 M. *Sparanise*, the junction of the line to *Gaeta*. — In the distance, to the right, we catch sight of Vesuvius and, farther to the right, of Ischia. — 121½ M. *Pignataro*. — The train crosses the *Volturno*, and traverses the densely populated plain of the ancient *Campania*, one of the most fertile regions in Europe, which is capable of yielding, in addition to the produce of extensive plantations of fruit-trees and vines, two crops of grain and one of hay every year.

127 M. **Capua,** with 12,170 inhab., to the left of the railway and on the left bank of the Volturno, is situated on the site of the ancient *Casilinum*, and is the seat of an archbishop. — Farther on, to the

NAPOLI

1 : 20.000

0 100 200 300 400 500 600 700 800 900 1000 Metri

Abbreviazioni: L.Largo, P^zza-Piazza, P^ta-Porta, Cal-Calata, Str-Strada, V.Via, V^lo Vicolo

Geograph. Anstalt von Wagner & Debes, Leipzig

left, lies the battlefield on which King Francis II. of Naples was defeated by the Garibaldians and Piedmontese on Oct. 1st, 1860. — 130 M. *Santa Maria di Capua Vetere* is a thriving town of 20,541 inhab. on the site of the ancient *Capua*, remains of whose extensive amphitheatre still exist.

134 M. **Caserta,** the capital of a province, with 19,180 inhab., may be called the Versailles of Naples. The castle, built by Vanvitelli in 1752, with its splendid garden, stands opposite the station (adm., see p. 340). Caserta is the junction of the Naples and Foggia railway (p. 192), which runs on the hillside to the left as far as Maddaloni, the next station, and for the branch-line to Castellammare ($30^1/_2$ M. in ca. $2^1/_2$ hrs.), which follows the main line as far as Cancello, then circles round Vesuvius from E. to S., and joins the Naples-Castellammare-Gragnano railway (p. 388) at Torre Annunziata.

138 M. *Maddaloni* (pop. 19,778), on the left, commanded by three ruined castles. — $141^1/_2$ M. *Cancello* (see above).

Monte Somma is seen on the left, masking the cone of Vesuvius. — 146 M. *Acerra*, the ancient *Acerrae*. — 148 M. *Casalnuovo*. Vesuvius becomes visible on the left. — 155 M. *Naples*.

32. Naples and its Immediate Environs.

Arrival. At the station (*Stazione Centrale;* Pl. H, 3) *Hotel Omnibuses* ($1^1/_2$ fr.) meet the trains. *Cabs*, see p. 333; those with two horses stand outside the railing to the left, those with one horse (seats for two persons only) to the right. The *Facchini* who take the luggage to the cab are paid according to tariff: 10 c. for a travelling-bag or a hat-box, 25 c. for heavier articles, 40 c. for boxes weighing 200-400 lbs.; but a few soldi more are usually given. As a long delay often takes place before the delivery of the luggage, it is perhaps the best plan to take a cab direct to the hotel and send someone for the luggage, though, of course, this involves a little extra expense. — Municipal douane, see p. 362.

Police Office (*Questura*), in the Municipio (Pl. E, F, 6), on the side next the Via Paolo Emilio Imbriani. — The society Pro Napoli (office, Strada Chiatamone 6; Pl. E, 7) was founded in 1901 to mitigate the evils that beset travellers in and near Naples. Complaints may be lodged with it either direct or (better) through a hotel-keeper. An official of the society at the railway-station, recognizable by the badge in his buttonhole, will protect strangers from the attentions of officious bystanders.

Hotels (comp. p. xx). Towards the end of winter or in spring, when the influx of visitors is at its height it is advisable to secure rooms in advance. The charges at the larger hotels are then rather high, but it must not be forgotten that only the first-class houses are fitted with lifts, electric lighting, baths, and other conveniences, besides being thoroughly heated, a matter of importance in cold weather. In summer most of the larger houses are closed, generally till the middle of September. Prices are almost everywhere lower during this time.

In the *Corso Vittorio Emanuele* and the adjoining *Rione Amedeo*, in a healthy situation and with a splendid view: *Bertolini's Palace Hotel (Pl. p; C, 6), in the Parco Grifeo (p. 359), with lift (245 ft.) and carriage-road from the Corso Vittorio Emanuele, a luxurious establishment with central heating, winter-garden, bar, and first-class restaurant, R., L., & A.

from 6, B. 1½, déj. 4½, D. 6 (in the restaurant 7), afternoon tea 1½, pens. from Jan. 1st to May 1st 15 (May to Jan. 12) fr.; *Hôtel Bristol (Pl. a; D, 6), with good sanitary arrangements, R., L., & A. from 5, B. 1½, déj. 4, D. 6, pens. from 12 fr.; *Parker's Hotel (formerly *Tramontano;* Pl. b, C, 6), R., L., & A. with bath 4-7, B. 1½, déj. 3, D. 5, pens. 9-16 fr.; adjoining, *Macpherson's Hotel & Pension Britannique (Pl. q; C, 6), R., L., & A. 4-6, B. 1½, déj. 3, D. 4½, pens. 9-12 fr., these two patronized by the English and Americans; *Eden Hotel (Pl. n; C, 6), Parco Margherita 1, with garden, R., L., & A. from 5, B. 1½, déj. 3½, D. 5, pens. from 10 fr.; Hôt. Bellevue, Corso Vitt. Emanuele 142, R. from 3, L. & A. 1, B. 1, déj. 3, D. 4 (both incl. wine), pens. 7-10 fr.

Lower Town. In the *Piazza Principe di Napoli*, near the sea and the W. end of the Villa Nazionale (p. 338): *Grand-Hôtel (Pl. d; B, 7), in an open and healthy situation close to the sea, R., L., & A. from 5½, B. 1½, déj. 3½, D. 5, pens. from 12 fr. — In the *Via Caracciolo* (Pl. B, 7): No. 8. Rossanigo's Savoy Hotel, with restaurant, R. from 3, L. & A. 1½, B. 1½, déj. 3½, D. 4½, pens. from 8 fr., good. — In the *Riviera di Chiaia* (Pl. D, C, B, 7), with a view of the Villa Nazionale and the sea: No. 276, Grande Bretagne et Angleterre (Pl. c; D, 7), frequented by the English, R., L., & A. from 4, B. 1½, déj. 3½, D. 5, pens. 10-14 fr.; No. 127, Hôt.-Pens. de la Riviera (Pl. f; C, 7), R. 3-4, B. 1¼, déj. 3, D. 4½ fr. (both incl. wine), pens. 8-10 fr., good. — In the *Rione S. Lucia* (p. 339): Gr. Hôt. Santa Lucia (Pl. m; F, 7), R., L., & A. from 5, B. 1½, déj. 4, D. 6 fr., new. — In the *Via Partenope*, facing the sea, with the *Strada Chiatamone* behind: *Victoria (Pl. v; E, 7), R. from 4, L. & A. 1½, B. 1½, déj. 3½, D. 5, pens. 10-15 fr.; *Hôtel Métropole et Ville (Pl. h; E, 7), R., L., & A. 4, B. 1¼, déj. 3, D. 4, pens. from 9 fr.; *Hôtel Hassler (Pl. k; E, 7), patronized by Germans, R. from 3, L. ¼, A. ¾, B. 1½, déj. 3, D. 4½, pens. (L. extra) from 10 fr.; *Hôtel Royal des Etrangers (Pl. i; E, 7), R., L., & A. from 5, B. 1½, déj. 4, D. 6, pens. from 12, in winter from 15 fr.; *Continental (Pl. c, E, 7; German), R., L., & A. 3-7, B. 1½, déj. 3, D. 4½-5, pens. 8-14 fr.; *Hôt. du Vésuve (Pl. g; E, 7), R., L., & A. from 5, B. 1½, déj. 3½, D. 5, pens. from 12 fr. — In the *Piazza del Municipio:* *Hôtel de Londres (Pl. 1; F, 6), R. from 3½, L. & A. 1¼, B. 1½, déj. 3, D. 4½, pens. from 10½ fr.

The following second-class hotels, near the centre of traffic, are chiefly visited by commercial men. Hôtel de Genève (Pl. s; F, 5), with lift, R., L., & A. from 4, B. 1¼, déj. 2½, D. 4½, incl. wine, pens. from 10 fr.; Hôtel de Naples, Corso Umberto Primo, R. 2½-4, A. ½ fr.; La Patria, Strada Guglielmo Sanfelice 47 (Pl. F, 5), R. 3-4 fr., L. 50 c., A. 60 c., B. 1, déj. 3, D. 4 fr. (both incl. wine), pens. 9½ fr., well spoken of; Hôtel de Milan, Piazza del Municipio 84, R., L., & A. 2½, B. 1, pens. from 6 fr.

Travellers who desire greater quiet than Naples affords may select a hotel at *Torre del Greco* (p. 375) or *Castellammare* (p. 388), both within easy reach.

Pensions. The following, among others, may all be recommended (comp. p. xx). — *Via Partenope:* No. 4, Pens. Müller, 6-9 fr. — *Strada Chiatamone:* No. 19 (1st-3rd floors), Pens. Schachmeyer, 7 fr. — *Via Amedeo* 91, opposite the Palazzo Crispi, Pens. Bourbon et Quisisana, 7-9 fr. — *Parco Margherita* (Pl. D, 6): No. 175, Pens. du Midi, 9 fr.; No. 171, Pens. Poli (also in the Via Caracciolo 16), 6-8 fr. — *Strada Nuova di Posilipo* (p. 360): Pens. Sabelli, 7 fr., frequented by English visitors. — At *Posilipo* (p. 359): Pens. d'Allemagne et d'Orient, 6-8 fr.

Cafés (comp. p. xxii), the most frequented at the S. end of the Via Roma. **Café-Restaurant Gambrinus*, Piazza San Ferdinando, déj. (11-1 o'cl.) 2, D. (6-9 o'cl.) 4 fr.; **Umberto Primo*, Galleria Umberto Primo (see below), déj. 2½, D. 4 fr. (both incl. wine). Munich beer at these two, and concerts in the evening. Also *Caffè di Napoli*, in the Villa Nazionale, near the Aquarium (concert in afternoon or evening).

Restaurants (*Trattorie;* comp. p. xxi). **Bertolini's Palace Hotel*, of the first class, see p. 331. — In the Italian style, like the above-mentioned cafés-restaurants: **Umberto Primo*, Galleria Umberto Primo; **Giardini*

di Torino, Vico Tre Re 60, much frequented, good cuisine; *Ristorante Milanese*, Galleria Umberto Primo, N. Italian cuisine, Gratz beer; *English Bar*, Largo della Vittoria 287; *Caffè Galilei*, Strada Piliero 8; *Regina d'Italia*, Via Roma 319, first floor, entrance in the Vico San Sepolcro; *Pilsner Urquell*, Strada S. Brigida 36, Pilsen beer; *Restaurant Al Vermouth di Torino*, Via Municipio, Galleria Umberto Primo; *Scotto Jonno*, in the Galleria Principe di Napoli, near the Museum.

The **Trattorie di Campagna,** by the Posilipo, are very popular in summer and command superb views. *Figlio di Pietro*, *La Sirena*, close to the ruins of the Palazzo di Donn' Anna (p. 360), and others, all good but dear. The *Trattoria Pallino*, on the Vomero, at the end of the Via Tasso (p. 359), with fine view, may also be mentioned.

Confectionners: **Luigi Caflisch*, Via Roma 253-255 and Strada di Chiaia 142; *Van Bol & Feste*, Piazza San Ferdinando 51.

Cabs. The Naples cabmen are notorious for their attempts at extortion. The approach of a stranger is the signal for a vigorous cracking of whips and much shouting to enlist his patronage. In order to avoid imposition, the best course is to pay the exact fare, and not a single soldo more. Misunderstandings may be avoided if the driver be asked to repeat the given direction before starting (*'avete capito dove dovete andare'?*). In case of altercations, application should be made to the nearest policeman (distinguished by their yellow buttons and the number on their caps), to the society Pro Napoli (p. 331), or at the office of the Corso Pubblico in the Municipio.

Fares. — a. Within the City proper: —	By day	By night (midnight to 7 or 8 a.m.)
Open one-horse carriage ('carrozzella', for two persons, or three at most):		
Short drive	— 70 c.	1 fr. 10 c.
Longer drive, *e.g.* from the rail. station (Pl. H, 3) or the Immacolatella Nuova (Pl. G, H, 5) to the Via Tasso, the Torretta (Pl. B, 7), the Ponte della Maddalena (p. 372), or the Tondo di Capodimonte (Pl. E, 1)	1 fr. —	1 fr. 30 c.
From the station to the Parco Grifeo (Pl. C, 6)	2 fr. —	2 fr. 50 c.
By time (generally disadvantageous), first hour	1 fr. 50 c.	2 fr. 10 c.
Each additional hour	1 fr. 10 c.	1 fr. 50 c.
Closed one-horse carriage ('coupé'), per drive	1 fr. —	1 fr. 50 c.
Longer drive (see above)	1 fr. 30 c.	1 fr. 80 c.
From the station to the Parco Grifeo (Pl. C, 6)	2 fr. 45 c.	3 fr. —
By time: first hour	2 fr. —	2 fr. 50 c.
Each additional hour	1 fr. 50 c.	2 fr. —
With two horses, per drive	1 fr. 40 c.	2 fr. 20 c.
Longer drive (see above)	1 fr. 70 c.	2 fr. 50 c.
From the station to the Parco Grifeo (Pl. C, 6)	3 fr. 25 c.	4 fr. —
First hour	2 fr. 20 c.	3 fr. 20 c.
Each additional hour	1 fr. 70 c.	2 fr. 20 c.

Each box 20 c., smaller articles 10 c.

For a drive in the corso in the *Via Caracciolo* (pp. 336, 338) a carriage with one horse costs 3 fr., with two horses 6 fr. the first hour., 2 or 4 fr. each additional hour.

(b) Outside the City: —	One-horse	Two-horse
Fuorigrotta	1 fr. 20 c.	2 fr. 40 c.
Bagnoli and *Lago d'Agnano*	2 fr. 50 c.	4 fr. —
Pozzuoli	3 fr. —	4 fr. 75 c.
Arenella, Antignano, Vomero, San Martino, Villaggio di Capodimonte, Campo di Marte, or *Campo Santo Nuovo*	2 fr. —	3 fr. 25 c.
Portici	2 fr. 25 c.	3 fr. 50 c.
Resina	2 fr. 50 c.	4 fr. —
Torre del Greco	3 fr. 50 c.	5 fr. —

These are the fares from the stands nearest to the respective points. Unless a special bargain be made, the fares from other stands are 70 c. to 1 fr. 10 c. in excess of the above. Cabs may also be hired by time for visits to these places; one-horse carr. $2^1/_2$, two-horse $3^1/_2$ fr. per hour. For longer excursions an agreement should be made beforehand. On Sundays and holidays the fares are somewhat higher ($^1/_2$ day ca. 5-6 fr., whole day 9-10 fr.).

Private Carriages (to be obtained at the hotels) cost 20-25 fr. per day, 12-15 fr. for half a day, with a fee of 2-3 fr. to the driver.

Electric Tramways (till 11 p.m.). — Fare 15-35 c., according to the distance. The second-class seats, which are cheaper by 5 c., should be avoided. The cars stop regularly at the chief stations (*'Sezione'*), and also, when required, at the points indicated by sign-boards with the inscription *'Fermata'*.

1 (name-boards black, lamps red). From Spirito Santo (Pl. E, 4; Piazza Sette Settembre) past the *Post Office* (Pl. F, 5) across the Piazza del Municipio (Pl. F, 6), Piazza San Ferdinando (Pl. E, 6; p. 340), Piazza del Plebiscito, Strada Santa Lucia (Pl. E, F, 7), Strada Chiatamone, *Largo della Vittoria* (Pl. D, 7), Riviera di Chiaia, past La Torretta (junction of the tramway to Pozzuoli, see No. 11), through the *Mergellina*, and by the Strada Nuova di Posilipo past the Palazzo di Donn' Anna to the *Villa Cappella* (p. 360). A few cars go on to the *Capo di Posilipo*.

2 (name-boards and lamps red and blue). From the Piazza San Ferdinando (Pl. E, 6; p. 340), by the *Piazza del Municipio* (Pl. F, 6), Strada Nicola Amore, Corso Umberto Primo, Piazza Depretis (Pl. G, 4), past the Cathedral (Pl. G, 3), by the Strada delle Vergini to Strada Fontanelle (Pl. E, 2).

3 (name-boards blue, lamps blue and white). From the Central Station (Pl. H, 3) by the *Corso Umberto Primo* and as in No. 2 to the *Piazza San Ferdinando* (Pl. E, 6; p. 340), then viâ Strada Santa Lucia and Chiatamone to the *Piazza dei Martiri* (Pl. D, E, 7) and by the Corso dei Mille to the Rione Amedeo (Pl. B, 6, 7; Arco Mirelli).

4 (name-boards and lamps white). From the Villa Barbaia, on the Mergellina (p. 360), as in No. 1 to the *Piazza del Municipio* (Pl. F, 6), thence as in No. 2 to the *Piazza Depretis* (Pl. G, 4) and past the *Central Station* (Pl. H, 3) by the Corso Garibaldi to the Reclusorio (Pl. G, H, 1).

5 (name-boards red, lamps blue). From the Torretta (Pl. B, 7; comp. Nos. 1 and 11) as in No. 4 to the *Piazza del Municipio*, then by the Strada del Piliero and along the Harbour (Marina) to the *Central Station* (Pl. H, 3) and by the Strada S. Giovanni a Carbonara and Piazza Cavour to the Museum (Pl. E, F, 3; p. 346). Every 12 minutes.

6 (name-boards and lamps white). From Piazza Dante (Pl. E, F, 4) past the *Museum* (Pl. E, F, 3) by the Via Salvator Rosa (Pl. E, 3; branch-line by Strada della Salute to Strada Confalone, with extension to *Arenella;* Pl. B, C, 3) to the *Piazza Salvator Rosa* (Pl. D, E, 4); then by the Corso Vittorio Emanuele to the Piazza di Piedigrotta (Pl. B, 7) and thence to the Torretta (Pl. B, 7; comp. Nos. 1 and 11). Every 12 min.; the journey takes 35 minutes. Stations: Piazza Salvator Rosa, Vico Cariati (Pl. E, 6), Rione Amedeo (Pl. C, 6, 7).

7. From Piazza Dante (Pl. E, F, 4) past the *Museum* (Pl. E, F, 3) by Via Salvator Rosa, Strada dell' Infrascata (Pl. D, 4), and Antignano (Pl. C, 4), to the *Via Bernini* in the Rione Vomero (Pl. C, 5; to be prolonged to the upper station of the Funicolare di Monte Santo, Pl. D, 5). Every 12 minutes.

8 (name-boards and lamps yellow). From Spirito Santo (Pl. E, 4) past the *Post Office* (Pl. F, 5) by the Strada Guglielmo Saufelice, Corso Umberto Primo, and *Central Station* (Pl. H, 3), to the Rione del Vasto.

9 (name-boards and lamps green). From Strada Municipio (Pl. F, 6) by the *Piazza del Municipio*, Strada del Piliero (Pl. F, G, 6, 5), etc., past the *Castel del Carmine* (Pl. H, 4; p. 341), to the *Granili* (p. 372; octroi limit). Thence horse-tramway viâ *San Giovanni a Teduccio* (p. 372;

branch to *San Giorgio a Cremano*) to PORTICI-RESINA (p. 374; station at the entrance to the excavations of Herculaneum) and TORRE DEL GRECO (p. 375; every 20 min.). A short distance before Portici a branch-line leads N.E. to *Santa Maria a Pagliano*, where Cook's line to Mt. Vesuvius begins (see p. 372).

10. From PORTA CAPUANA (Pl. H, 3; p. 345) in 1/4 hr. to the CAMPO SANTO (Poggio Reale, p. 315).

11 (name-boards and lamps white). From LA TORRETTA (Pl. B, 7; p. 360), a station of tramway-line No. 1, through the Grotta di Posilipo to BAGNOLI and POZZUOLI (pp. 364, 365), every 1/2 hr., 1st cl. 20 and 30 c.

12. From STRADA SANTA TERESA DEGLI SCALZI (Pl. E, 3), above the Museum, to CAPODIMONTE (Pl. E, F, 1) and thence via San Rocco to *Marano*, *Villaricca*, and *Giuliano*, or to *Miano*. Every 7 minutes.

Cable Tramways *(Funicolari)* to the top of the *Vomero* (Pl. C, 5), every 1/4 hr. during the day from the PARCO MARGHERITA (Pl. C, D, 6), with station beside the Hôtel Bristol in the *Corso Vitt. Emanuele*, and from MONTE SANTO (Pl. E, 4; near the station of the Pozzuoli, Baia, and Cuma Railway), also with a station in the Corso Vittorio Emanuele. — Lift to the top of the POSILIPO, from the middle of the GROTTA NUOVA to the *Parco Savoia* (p. 359); up 15, down 10 c.

Boats. Row in the harbour 1-1 1/2 fr. for the first, 1 fr. for each additional hour. A previous agreement should be made. Boats to the mail-steamers, 1 fr.; to the Ischia, Sorrento, and Capri steamers 30 c.

Baths. *Warm: Bains du Chiatamone*, Via Partenope (Pl. E, 7), also Russian and Turkish baths. — SEA BATHING. *Bagno Lucia*, at the Borgo dei Marinari (p. 339), to the left of the Castello dell' Ovo, above the bridge, open until winter. In summer only: at the *Posilipo*, near the Villa Monplaisir, immediately beyond the precincts of the city (large cabin 1 1/2 fr. with towels, small cabin 60 c.).

Physicians. *Dr. Barringer*, Riviera di Chiaia 267; *Dr. H. B. Symons*, Riviera di Chiaia 263; *Dr. Gairdner*, Pal. Fraia, Via Amedeo 128; *Dr. Horsfall*, Corso Vittorio Emanuele 135; *Dr. Malbranc*, Via Amedeo 45 (hour of consultation 2-3 p.m.), speaks English; *Dr. Scotti*, of the Ospedale Internazionale (Pl. C, 6; paying patients, 1st cl. 15, 2nd cl. 10 fr.). — Dentist: *Dr. W. E. Atkinson*, Via Medina 61. — **Chemists.** *Anglo-American Pharmacy (J. Durst)*, Via Filangieri 51-53; *Kernot (English Pharmacy)*, Str. San Carlo 14; *Farmacia Internazionale*, Via Calabritto 4.

Booksellers. *Detken & Rocholl*, Piazza del Plebiscito, English and foreign books, etc. — PHOTOGRAPHS. *Giac. Brogi*, Piazza dei Martiri 62; *Alinari*, Via Calabritto 3; *Sommer & Son*, Largo Vittoria; *Amodio*, Via Vittoria 17; *Ach. Mauri*, Via Roma 256; *E. Prass*, Piazza dei Martiri 59.

Cigars (comp. p. xxxiii), at the government purveyors *(Spaccio Normale)*, Via Roma 206, on the right, Strada di Chiaia 250, and Via Calabritto 2. Italian cigars may be obtained at the numerous shops bearing the sign *Sale e Tabachi*.

Neapolitan Wares. Ornaments in CORAL, LAVA, and TORTOISE-SHELL, CAMEOS, JEWELRY, etc.: *Achille Squadrilli*, Largo Vittoria; *Rocco Morabito*, Piazza dei Martiri 32; *Melillo*, Riviera di Chiaia 286; *Stampacchia* (tortoise-shell), Strada Santa Mattia 57, near the Galleria Umberto Primo, and many others. — Cameos, at *Stella's*, Strada Pace 9 (portraits in lava, coral, etc.). — The so-called lava ornaments are not made of lava, but of a kind of calcareous tufa found on Vesuvius.

COPIES OF ANTIQUE BRONZES are on sale at *Sommer's* (see above), *Amodio's*, and other photographic dealers. The work executed by *Gen. Chiurazzi* (Via Calabritto, corner of the Piazza dei Martiri, and Galleria Principe di Napoli 6) and by *Sabatino de Angelis* (studio Strada Nuova di Capodimonte, behind Caflisch's brewery) enjoy a high reputation. (Narcissus 75-150 fr.; Dancing Faun 100-160 fr.; the green bronzes are cheaper than the copper-coloured.)

Majolica, Imitations of Etruscan vases, Terracotta statuettes, Neapolitan types: *Ginori*, No. 31 in the continuation of the Strada Santa Brigida; *Scala*, Santa Lucia 73; *Mollica*, Strada Cesario Console 17, and at various photographic dealers.

Wood Carvings from Sorrento: *Gargiulo*, Via Calabritto 5.

Goods Agents. *Th. Cook & Son* (p. 337); *E. G. Vickers & Co.*, Via Vittoria 29; *Grimaldi*, Strada Santa Brigida 61; *A. Fauconnet*, Piazza della Borsa 13.

Post and **Telegraph Office** in the Palazzo Gravina (Pl. F, 5; p. 343), Strada Montoliveto.

English Church (*Christ Church;* 'Chiesa Inglese'; Pl. D, 7), in the Strada San Pasquale; service on Sun. at 11 a.m. and 3.15 p.m. — *Presbyterian Church* ('Chiesa Scozzese'), Vico Cappella Vecchia 2; service on Sun. at 11 a.m. and fortnightly at 6 p.m. — *Wesleyan Methodist Church*, Vico Sant' Anna di Palazzo; service at 11 a.m.

Theatres. *San Carlo* (p. 340), operas and ballet only. — *Teatro del Fondo* (p. 341; or *Mercadante*), operas and dramas. — *Teatro Nuovo*, in the Vico del Teatro Nuovo, a side-street of the Via Roma, comic opera and comedies in dialect. — *Bellini*, Via Bellini (Pl. F, 4), entrance in the Via Conte di Ruvo; *Rossini*, Strada fuori Porta Medina, comedies and operettas; *Teatro Umberto Primo*, near the Piazza della Borsa (Pl. F, 5); operettas and comedies; *Sannazaro*, Strada di Chiaia, and others.

Street Scenes. — The life of the people in Naples is carried on with greater freedom and more careless indifference to publicity than in any other town in Europe. From morning till night the streets resound with the cries of the vendors of edibles and other articles. Strangers especially are usually besieged by swarms of hawkers, all eager to take advantage of the inexperience of their victims. The most motley throng is seen in the Via Roma (p. 342), especially towards evening and after the lamps are lit. At fixed hours the importunate tribe of *Giornalisti* or newsvendors makes itself heard, and late in the evening appear the lanterns of the *Mozzonari*, hunting for cigar-ends and similar unconsidered trifles. The narrow side-streets near the harbour (Pl. F, G, 5) are crowded with stalls on which dainties of a kind are cooked in the open air.

The vicinity of the *Porta Capuana* is another centre of variegated life and bustle. This is a haunt of the *Public Readers*, who are also to be regularly seen about 4 p.m. at the *Villa del Popolo* (Pl. H, 5), opposite the Castello del Carmine; *Quack Doctors* extol their nostrums in interminable harangues, which they punctuate by drawing teeth; and not seldom *Funeral Processions* pass, escorted (as at Rome, Florence, etc.) by the fantastically disguised members of the brotherhood to which the deceased has belonged. — The *Corso*, the rendez-vous of the fashionable world, is held in the afternoon in winter, and in the evening in summer, in the Via Caracciolo (p. 338), skirting the Villa Nazionale. — The numerous restaurants and eating-houses on the *Posilipo* (p. 359), at *Fuorigrotta* (p. 364) etc., are filled every fine Sunday afternoon with gay crowds, amusing themselves with songs and careless merriment.

Principal Attractions. The chief sights of the city may be seen hastily in 3-4 days. The mornings should be devoted to visiting a few of the churches: *Monteoliveto* (p. 342), *Santa Chiara* (p. 343), *San Domenico* (p. 343), and the *Cathedral* (p. 344; best about noon); then the *Museo Nazionale* (p. 346), which should be visited at least twice. The afternoons may be employed in walks or drives in and about the town, especially along the *Strada Nuova di Posilipo* (p. 360) and the *Via Tasso* (p. 359). Some of the finest views are enjoyed from *San Martino* (p. 358) and *Camaldoli* (p. 361). The evening may then be spent at the *Villa Nazionale* (p. 338) or in the theatre. The more distant environs of the city are described at p. 363.

SMALL CHANGE is an absolute necessity in Naples, gratuities being everywhere expected. Copper coins can be obtained from any of the money-changers who abound in the frequented quarters of the city. Visitors should beware of false coins (see p. ix).

Guides. Excursions in the environs of Naples are arranged by the well-known firm of *Thos. Cook & Son* (agent M. Færber, a Swiss; office at Piazza dei Martiri 52, Pl. D, E, 7; p. 339). Other trustworthy guides or 'ciceroni' (charge 10 fr. a day) may be heard of at the better hotels.

Naples (N. lat. 40° 51′), the capital of the former kingdom of Naples, now of a province, the seat of a university, of an archbishop, and of the commander-in-chief of the 10th army-corps, with 547,500 inhab., is the most populous town in Italy, and occupies one of the most beautiful situations in the world, at the foot and on the slope of several hills rising in an amphitheatre on the W. side of the Bay of Naples. *Vedi Napoli e poi muori* ('see Naples, and then die') is the boast of the inhabitants. In historical and artistic interest Naples cannot compare with the towns of Central and Northern Italy. The dearth of indigenous works of art creates a void, for which Herculaneum and Pompeii with their matchless treasures of antiquity alone in some measure compensate. The architecture of the city proper, with its flat-roofed balconied houses and narrow streets, is not attractive. Since the cholera epidemic of 1884 many dingy streets have been pulled down to make room for airy new thoroughfares, a process known as 'sventramento' (*i.e.* cutting up). Naples is one of the noisiest cities in Europe. The clatter of wheels at all hours of the day and night, the cracking of whips, and the shrill cries of the hawkers, added to the ceaseless importunities of guides, street-vendors, etc., are very distracting.

The length of Naples from the Mergellina to the barracks at the mouth of the Sebeto is 3 M.; its breadth from Capodimonte to the Castello dell' Ovo about 2 M. The squares are still generally called *Larghi* (sing. *Largo*), the principal streets *Strade*, though the names *Piazza* and *Via* have also been in use since 1860. The cross-streets are called *Vichi* (sing. *Vico*), the narrow lanes ascending the hills, *Calate*, *Scese*, or *Salite*, or when so precipitous as to require steps, *Gradoni* or *Rampe*. An enormous aqueduct (*Acqua di Serino*), which supplies the city with water from the neighbourhood of Avellino, was completed in 1885.

The **History of the City of Naples** extends back to a very remote age. The origin and name of the city are Greek. About the year B.C. 1056 Æolians from Chalcis in Eubœa founded the colony of *Kyme*, Lat. *Cumae* (p. 369), which soon became a powerful and prosperous commercial town. From Cumæ the colony of *Parthenope* (named after the tomb of a Siren of that name) appears to have emanated at a very early period, and to have been at various times reinforced by immigrants from Greece, who founded the *Neapolis* (or new city), whilst Parthenope was named *Palaeopolis* (old city). This distinction was maintained till the conquest of Palæopolis by the Romans, B.C. 326. After that period Naples remained faithful to Rome, both in the wars against Pyrrhus and against Hannibal, and owing to the beauty of its situation it soon became a favourite residence of the Roman magnates. It was not, however, until late in the imperial epoch that it forsook the customs and language of Greece. Augustus frequently resided at Naples, and Virgil composed some of his most beautiful poetry here. It suffered fearfully during the wars of the barbarian immigration. In 536 it was taken by storm by

Belisarius, and again in 543 by the Goths under Totila. The city soon threw off the Byzantine supremacy, and under its doge or 'duca' maintained its independence against the Lombard princes, until after a long siege in 1130 it at length succumbed to the Normans under Roger. Frederick II. founded the university (1224), but seldom made Naples his residence. It was constituted the capital of the kingdom by Charles I. of Anjou (1265-85) and was greatly extended by subsequent princes, especially by Ferdinand I. of Aragon (1458-94), the viceroy Don Pedro de Toledo (1532-53), and Charles III. of Bourbon (1748-59). — Since the annexation of Naples to the kingdom of Italy the population has increased but little (1860: 517,000). On the other hand the area of the city has been considerably extended within recent years, as is evidenced by the new quarters on the slope of the Posilipo, on the Vomero hill to the W., at Santa Lucia, and near the railway-station on the E. These modern additions are of little interest to the tourist.

a. From the Villa Nazionale through the Old Town to the Museum.

The ***Villa Nazionale,** generally called *La Villa* (Pl. C, D, 7), is a beautiful pleasure-ground, laid out in 1780 and several times extended since. It is bounded on the side next the sea by the broad *Via Caracciolo* (p. 336) and on the inland side by the *Riviera di Chiaia*, and may be regarded as the central point of the strangers' quarter. The daily concerts which are held at varying times according to the season (9-11 p.m. in the height of summer) in the vicinity of the café-restaurants (p. 332) attract large crowds (chair 10 c.). The grounds are embellished with trees of the most various descriptions, among which are many palms. Dotted about are indifferent copies of ancient and modern statues, and a few monuments, including those of the philosopher *Giambattista Vico* (d. 1744), *P. Colletta,* the liberal-minded Neapolitan general, minister-of-war, and historian (d. 1831), and *Thalberg*, the pianist (d. 1871 at Naples). The gardens also contain small temples in honour of Virgil, who was probably buried in this neighbourhood (comp. p. 360), and of Tasso; a *Fountain* designed by Domenico d'Auria and Giov. da Nola (formerly at Santa Lucia, p. 339), and two other fountains. Near the E. entrance is a large antique *Granite Basin* from Pæstum. The side next the sea commands a splendid view towards the Posilipo.

The white building in the middle of the Villa contains the large ***Aquarium** (Pl. D, 7), the marine collections in which are unsurpassed for variety and extent. The *Zoological Station* of which it is a part was founded in 1874 by the German naturalist, *Dr. Anton Dohrn,* and receives an annual subsidy from the German government. The aquarium is entered from the E. side. Adm. 2 fr., July and Aug. 1 fr.; half-price on Sun. afternoon.

At the W. end of the Villa is the spacious *Piazza Principe di Napoli;* farther on, the *Mergellina* (p. 360).

The E. end of the Villa is adjoined by the Largo della Vittoria (Pl. D, 7), with a fine bronze statue of the statesman

Giov. Nicotera (d. 1894). We proceed hence to the left through the Via Calabritto and the Via Santa Caterina, with their handsome shops, and cross the attractive *Piazza de' Martiri*, where a marble column crowned by a figure of Victory and surrounded at the base by four lions commemorates the patriots who fell in 1799, 1820, 1848, and 1860 during the revolutions against the Bourbon rule. Hence we follow the Strada di Chiaia to the Piazza San Ferdinando and the S. end of the Via Roma, see p. 342.

The Via Partenope (Pl. E, 7), a handsome quay, runs round the *Pizzofalcone*, a spur of the hill of St. Elmo, entirely covered with buildings and walls. Immediately at the base of the rock is the *Strada Chiatamone*. The rocky islet on the right, to which an embankment and bridge give access, is crowned by the *Castello dell' Ovo*, erected by Frederick II. as a place of safety for his treasures. It underwent an almost complete restoration in the 16th cent., and is now used as a military prison. The new buildings on the N.E. side, the *Borgo dei Marinari*, were erected to accommodate the fishermen and sailors whose previous dwellings were demolished to make room for the new quays.

The landing-place of the Lloyd steamers to Capri (p. 392) is at the Castello dell' Ovo.

Farther on the Via Partenope is continued by a new quay, commanding fine views, and forming the E. boundary of the Rione Santa Lucia, a quarter occupying the site of the filled-in bay of S. Lucia. On the landward side of this quarter, at the E. base of the Pizzofalcone, is the Strada Santa Lucia (Pl. E, F, 7), laid out since 1846 on the site of a squalid street, which used to present a highly characteristic picture of Neapolitan life.

We ascend to the left by the Strada Cesario Console, whence we look down on the coal-magazines of the arsenal to the right and observe in front Fort Sant' Elmo rising above the town. At the end of the street is the Piazza del Plebiscito (Pl. E, 6), with the Royal Palace to the E., the *Commandant's Residence* to the S., and the *Prefettura*, with shops in part of the groundfloor, to the N. In the centre is a large fountain; farther to the W. are two equestrian statues of the Neapolitan kings Charles III. and Ferdinand I., by *Canova* and *Calì*.

The church of **San Francesco di Páola** (Pl. E, 6), the vestibule of which, supported by six columns, bounds the piazza on the W., was built in 1817-31 in imitation of the Pantheon at Rome. The interior (open till about noon) contains splendid marble columns and a high-altar inlaid with jasper and lapis lazuli.

The **Palazzo Reale** (Pl. F, 6), or royal palace, designed by *Dom. Fontana* of Rome, was begun in 1600 and has been restored several times. The façade is adorned with eight marble statues of Neapolitan rulers: Roger of Normandy, Frederick II., Charles I.

of Anjou, Alphonso I., Charles V., Charles III. of Bourbon, Joachim Murat, and Victor Emmanuel II.

INTERIOR (open Sun. & Thurs. 11-4; apply to the porter, 50 c.). After enjoying a fine view of the harbour from the *Garden Terrace*, we pass to the *Grand Staircase* (1651), built entirely of white marble and embellished with statues and reliefs, then to a magnificent *Dining Room*, and on to the *Throne Room*. The ancient and modern paintings and other works of art are also worthy of attention. — The permesso (which admits six persons) is available also, on request, for the castles of Capodimonte (p. 356) and Caserta (p. 331), and for the park of Astroni.

On the N. side of the palace, which is connected here by a wing with the *Theatre of San Carlo* (Pl. F, 6), one of the largest in Europe (built in 1737 and restored in 1816), is a small garden, containing a *Statue of Italia*, erected in commemoration of the plebiscite of 21st Oct., 1860, which added the kingdom of Naples to the dominions of Victor Emmanuel.

The small piazza which adjoins the Piazza del Plebiscito here is named PIAZZA SAN FERDINANDO (Pl. E, 6), after the opposite church. This is the chief station of the tramway and omnibus lines (p. 334), and there is also a large cab-stand here. To the left diverge the *Strada di Chiaia* (p. 339) and the *Via Roma*, the principal street in Naples (comp. p. 342), which runs in an almost straight line to the Museum (omnibus every 5 min., 10 c.).

We now turn to the right into the STRADA SAN CARLO (Pl. F, 6), in which, to the left, is the S. entrance to the Galleria Umberto Primo, and to the right the principal façade of the Teatro San Carlo. The **Galleria Umberto Primo** (Pl. E, F, 6) was built in 1887-90 after the plans of *Di Mauro* of Rome. The proportions and decorations of the interior rival those of the Galleria Vittorio Emanuele at Milan (p. 27); it is lighted at night by electricity. At No. 8 in the gallery an elaborate *Presepe* (comp. p. 358) has been erected, under the directions of the antiquarian G. Varelli. Adjoining the palace-garden to the right are two *Horse Tamers*, presented by Emp. Nicholas I. of Russia. Farther on, to the right, are the stalls of dealers in coral, etc.

We next reach the long PIAZZA DEL MUNICIPIO (Pl. F, 6), in which is an *Equestrian Statue of Victor Emmanuel II.*, designed by Franceschi. To the left is situated the handsome **Municipio**, or town-hall, erected in 1819-25 as the *Palazzo de' Ministeri*. On the principal entrance are inscribed the names of the Neapolitans who were executed for sedition under the Bourbon régime. In the gateway are the statues of the kings Roger and Frederick II. To the right of the passage leading to the Via Roma is the entrance to the Exchange. — Immediately adjoining the Municipio rises the church of SAN GIACOMO DEGLI SPAGNUOLI, erected in 1540 by *Don Pedro de Toledo*, the Spanish viceroy, and containing his tomb, sumptuously executed by *Giov. da Nola* (behind the high-altar). Entrance up the steps.

On the N. side of the Piazza del Municipio begins the wide *Strada Medina*, with the *Church of the Incoronata* (Pl. F, 5), erected in 1352, containing frescoes of the Sienese school. Farther on is a statue of the composer *Mercadante* (d. 1870).

On the S.E. side of the square rises the **Castel Nuovo** (Pl. F, 6), built in 1279-83 by Charles I. of Anjou, and enlarged in the 15-18th centuries. The Neapolitan kings and the Spanish viceroys successively resided here.

The ENTRANCE (free) is on the N. side. Passing the sentry, we turn to the right, then to the left, and reach after a few hundred paces the lofty ***Triumphal Arch** by which the castle is entered. This was erected in 1470 to commemorate the entry of Alphonso I. of Aragon (2nd June, 1442), by *Pietro di Martino* of Milan (not by Giuliano da Majano of Florence). It consists of an archway with Corinthian columns on each side, now partly built into the wall, a frieze, and a cornice, above which is an attic with well-executed sculpture representing the entry of Alphonso, by *Isaia da Pisa*, *Paolo Romano*, and *Andrea dell' Aquila*. Above are statues of St. Michael, St. Antonius Abbas, and St. Sebastian (half destroyed), below which are the four cardinal virtues in niches. The bronze doors (restored in 1889) are adorned with representations of the victories of Ferdinand I., by *Guglielmo Monaco* (after 1462).

Opposite the castle to the N., beside the *Teatro del Fondo* (Pl. F, 6), the *Strada Nicola Amore* leads to the PIAZZA DELLA BORSA (Pl. F, 5), with the new *Exchange* and an old fountain of Neptune. It is continued to the N.E. by the *Corso Umberto Primo (Rettifilo)*, a broad street constructed in 1888-94, which begins at the railway-station. In this street, to the right, is the church of *San Pietro Martire* (Pl. G, 5), with a monument to the scholar *Ruggiero Bonghi* (d. 1895) in front.

The piazza is continued to the E. by the *Molo Angioino*, a broad pier separating the *Naval Harbour* (on the right) from the *Mercantile Harbour* (on the left). In front is the lighthouse (*Faro;* Pl. G, 6), to the top of which ascends an easy marble staircase of 142 steps (extensive view of the city; fee 1 fr.).

The *Strada del Piliero*, along which runs a goods-railway, skirts the mercantile harbour. To the right is situated the *Immacolatella Vecchia*, with the offices of the custom-house and the *Deputazione della Salute*. This is the starting-point of some of the Capri and Ischia steamers (see pp. 393, 369). Farther on is the *Immacolatella Nuova* (Pl. G, H, 5), with the office of the harbour-master, where the large steamers moor.

About $^1/_3$ M. to the N.E. of the Immacolatella Nuova, at the S.E. limit of the old town, rises the **Castel del Carmine** (Pl. H, 4), erected in 1484. — The *Porta del Carmine*, on the W. side of the castle, leads to a piazza, in which is situated the church of **Santa Maria del Carmine** (Pl. H, 4), with its lofty tower. The edifice (open early in the morning and after 4.30 p.m.) contains a statue of Conradin, the last of the Hohenstaufen, erected in 1847 by Maximilian II. of Bavaria. Conradin's original tomb was behind the high-altar, to the right.

Those who visit the church from the Castel Nuovo will save time by taking the tramway (No. 5 or 9, see p. 334). Tramway No. 5 runs hence direct to the Museum (p. 346).

The **Via Roma** (Pl. E, 6, 4), which begins at the Piazza San Ferdinando (p. 340) and is connected by short side-streets with the Piazza del Municipio, was planned in 1540 by the viceroy Don Pedro de Toledo (p. 338), from whom its former name of *Toledo* (still in use) is derived. It is the main artery of the traffic of Naples and presents a busy scene at all hours. Intersecting the city from S. to N. nearly in a straight line, it extends as far as the Museo Nazionale (whence it is continued by the road to Capodimonte), and is nearly $1^1/_2$ M. in length. On both sides extends a net-work of streets and lanes, many of which ascend to the left by means of steps to the Corso Vittorio Emanuele and the Castel Sant' Elmo, while those to the right extend to the railway-station and the harbour, forming the centres of mercantile traffic.

Ascending the Via Roma from the Piazza San Ferdinando, we come in about 10 min. to the small Largo della Carità (Pl. E, 5), where stands a *Monument to Carlo Poerio* (1803-67), the dauntless Italian patriot whose unjust condemnation and imprisonment in 1849 did so much to inflame the hate of the people for the Bourbon dynasty. — Beyond the piazza a side-street diverges on the right to Monte Oliveto (see below), while the Strada Santa Trinità Maggiore, also on the right (p. 343), separates the *Palazzo Maddaloni* (Pl. E, 5) and the *Pal. d'Angri* (built by Vanvitelli about 1773). To the left are several streets leading to *Monte Santo*, the station for the cable-tramway up the Vomero (p. 357) and the Ferrovia Cumana (p. 364). Farther on in the Via Roma (right) lies the Piazza Dante (Pl. E, F, 4), with a monument of *Dante* and a structure erected in 1757 in honour of Charles III. (now a college). Adjacent, to the left, is the *Porta Alba*, erected in 1632, whence the Strada de' Tribunali may be entered. From the Piazza Dante we ascend gradually in 5 min. by the Salita del Museo to the *Museum* (p. 346).

The side-street diverging to the right above the Largo della Carità (see above) leads to a small piazza and the church of —

Monte Oliveto (Pl. F, 5; generally closed in the afternoon), usually called *Sant' Anna dei Lombardi*, begun in 1411 and continued by *Andrea Ciecione*. It contains some admirable sculptures of the early Renaissance period (sacristan 25-50 c.).

Interior. I. Chapel (left). The relief of the Nativity, with the putti above, and the monument of Maria of Aragon (d. 1470) are by *Ant. Rossellino;* the Crucifixion by *Giulio Mazzoni* of Piacenza. — The Old Sacristy *(Cappella della Congregazione di San Carlo)*, to the right of the choir, contains intarsia-work by *Giovanni da Verona*. — In the Coro dei Frati, behind the high-altar, are the tombs of Alphonso II. and Guerello Origlia, by *Giov. da Nola*. — I. Chapel (right). Annunciation, relief by *Benedetto da Majano*. — The Chapel of the Madonna (adjoining the right transept) contains the tombs of Cardinal Pompeo Colonna (d. 1532) and of Charles de Lannoy (d. 1527), general of Charles V. — In the adjoining Chapel of the Holy Sepulchre is a coarsely realistic group in terracotta by *Guido Mazzoni* (p. 95), representing Christ in the

Sepulchre, surrounded by seven life-size figures in a kneeling posture, all portraits of contemporaries of the artist.

Near by are a fountain erected in 1663, with a bronze statue of Charles II., and the *Palazzo Gravina*, now the central post-office (Pl. F, 5).

We now follow the Calata Santa Trinità to the Largo and the Strada Santa Trinità Maggiore (Pl. F, 4), one of the busiest streets crossing the Via Roma (p. 342). Beyond the Jesuit church of *Gesù Nuovo* (1586) we pass through a gate on the right to —

Santa Chiara (Pl. F, 4), founded in 1310, and richly but tastelessly restored in 1752. The church boasts a handsome campanile, and contains some remarkable Gothic monuments of the Angevin dynasty, and other sculptures.

At the back of the high-altar is the magnificent **Monument of Robert the Wise* (d. 1343). The king is represented in the garb of a Franciscan, on a sarcophagus embellished with reliefs and supported by saints. In a niche above he appears again, seated on his throne. At the top is the Madonna between SS. Francis and Clara. The inscription, 'Cernite Robertum regem virtute refertum' is ascribed to Petrarch. — In the adjacent N. Transept is the monument of Robert's second daughter Mary, Empress of Constantinople. By the wall to the left, the tomb of two daughters of the empress. On the left lateral wall, the fine tomb of Paolina Ranieri, the faithful friend of Giacomo Leopardi, by *Cav. Solari* (1878). — In the S. Transept, adjoining the monument of Robert the Wise, is that of his son Charles (d. 1328) and the latter's wife. — The chapel adjoining the S. transept on the right is the burial-chapel of the Bourbons. — The *Reliefs* in front of the organ (scenes from the life of St. Catharine; 14th cent.), executed on a dark ground and resembling cameos, should also be noticed.

Farther on in the Strada Santa Trinità Maggiore we reach the Largo San Domenico and the church of —

San Domenico Maggiore (Pl. F, 4; open 7-11 a.m.), erected in 1289 and several times restored (finally in 1850-53). Entrance by the side-door opposite the obelisk with a statue of the saint, up the steps.

The most distinguished families of Naples have their chapels here, some of them noteworthy on account of their beautiful Renaissance sculptures (by *Giovanni da Nola, Domenico d'Auria*, etc.), *e.g.* the 7th chapel (right) from the entrance, 4th and 8th chapels (left), and the monuments in the S. transept. — The sacristy contains 45 wooden sarcophagi with velvet covers, ten of which enclose the remains of princes of the house of Aragon. — In the adjacent monastery *Thomas Aquinas* lived in 1272 as professor of philosophy at the university.

The street now changes its name to Strada San Biagio dei Librai (Pl. G, 4). We follow it for 5 min. more, then descend the Via del Duomo (Pl. G, 3, 4), which has been cut through several congested slums of the old town. — On the right in the Via del Duomo rises the *Palazzo Cuomo* (Pl. G, 4), now occupied by the Museo Filangieri, a collection of weapons, majolica, porcelain, and enamels, with a few good pictures (open free on Tues. and Sat. 9-3; closed from June 15th to Sept. 15th).

The principal entrance to the Cathedral is in the Strada del

Duomo, which we now ascend. The side-entrance, in the adjacent Strada de' Tribunali, has a column in front of it commemorating the succour rendered by St. Januarius on the occasion of the appalling eruption of Vesuvius in 1631.

The **Cathedral** (Pl. G, 3), which is dedicated to St. Januarius *(San Gennáro)*, was built in 1294-1323 in the French-Gothic style. Since the severe earthquake of 1456 it has been restored and altered on several occasions. The main façade, the portal of which dates from 1407, has recently been modernised.

INTERIOR. Over the principal entrance are the tombs of (l.) Charles I. of Anjou and (r.) Charles Martel, King of Hungary, and his wife Clementia, a daughter of Rudolph of Hapsburg. — The NAVE is decorated with frescoes of the 17th century. The font is an antique vase of green basalt embellished with Bacchic designs.

The 3rd chapel in the S. AISLE is the ***Chapel of St. Januarius**, commonly known as the *Cappella del Tesoro*. It was built in 1608-37 at a cost of a million ducats (about 225,000 *l.*), and contains seven altars, 42 columns of brocatello, several paintings by *Domenichino*, and a valuable treasury. In the tabernacle of the high-altar are preserved two vessels containing the *Blood of St. Januarius*, Bishop of Benevento, who suffered martyrdom under Diocletian in 305 (comp. p. 366). The liquefaction of the blood, which, according to the legend, took place for the first time when the body was brought to Naples by Bishop St. Severus in the time of Constantine, takes place twice annually during several successive days (1st Saturday in May, in the evening, and 19th Sept.). According as the liquefaction is rapid or slow it is considered a good or evil omen for the ensuing year.

The tomb of the saint is in the richly-ornamented CONFESSIO beneath the high-altar of the cathedral (entrance down the steps to the right), which was constructed in 1497-1507 by Card. Oliviero Carafa.

The TRANSEPT contains several monuments of the 14-15th cents.: (l.) the tombs of Pope Innocent IV. (d. at Naples 1254) and Andreas, King of Hungary (murdered by his queen Johanna I. at Aversa in 1345); also the tomb of Innocent XII. (d. 1696).

LEFT AISLE. In the chapel next the transept is an Assumption by *Perugino*. Farther on, opposite the chapel of St. Januarius, is the entrance to the small basilica of **Santa Restituta**, which abuts on the N. side of the cathedral (fee, if closed, 1/4-1/2 fr.). It was founded in the 7th and restored in the 17th century. The antique Corinthian columns probably formed part of a temple of Apollo on the same site; in the chapels of Santa Maria del Principio (last on the left) and San Giovanni in Fonte are some ancient mosaics.

The STRADA DE' TRIBUNALI, to the W. of the cathedral, contains several churches. *San Filippo Neri* (Pl. G, 3) was built in 1592-1619. *San Paolo Maggiore* (Pl. F, 4), approached by a lofty flight of steps, occupies the site of a temple of Castor and Pollux, of which it still retains two Corinthian columns and part of the architrave. *San Lorenzo* (Pl. G, 4), erected in the Gothic style in 1266-1324, was almost entirely rebuilt in the 16th cent.; it contains reliefs by Giov. da Nola on the high-altar, and, behind it, some princely tombs of the 14th century.

At the E. end of the Strada de' Tribunali is the **Castel Capuano** (Pl. G, 3), usually called *La Vicaria*, once the residence of the Hohenstaufen kings, and later that of the Angevins. Since

1540 it has been occupied by the courts of justice. — The Strada San Giovanni a Carbonara (see below), which diverges to the left beyond the castle, leads past the domed church of *Santa Caterina a Formello* (1523) to the ***Porta Capuana** (Pl. H, 3), one of the finest Renaissance gateways extant, erected after 1485 for Ferdinand I. of Aragon from designs by *Giuliano da Majano*. On the occasion of Charles V.'s entry into the city in 1535 the gateway was restored and decorated with sculptures on the outside by *Giov. da Nola*.

Outside the Porta Capuana stretch the verdant and fertile *Paduli* (*i. e.* paludi or marshes), a district about 20 sq. M. in area, the kitchen-garden of Naples, in which crops succeed each other in continuous rotation all the year round. About $1^1/_4$ M. beyond the gate the tramway (No. 10, p. 335) ends at the —

***Campo Santo Nuovo**, adjoining the hill called *Poggio Reale*. This cemetery is worthy of a visit both on account of its commanding situation and its arrangement. It contains numerous chapels erected by guilds and societies, consisting of two apartments, in the lower of which the bodies are buried for about 18 months, until they are completely parched (not decayed) through the action of the tufa soil, while the upper apartment, to which they are then transferred, constitutes their final resting-place.

Leaving the cemetery by the principal gate we reach the road from the Reclusorio (see below). In this road, a few yards farther on, to the right, is the well-kept **Protestant Cemetery** *(Cimitero Protestante)*, with many English, German, and American graves.

We now follow the Strada San Giovanni a Carbonara (see above; tramway No. 5, see p. 334), which leads in 8 min. from the Castel Capuana to the Strada Foria. Some 300 yards before reaching this street, to the right, is the church of —

San Giovanni a Carbonara (Pl. G, 3), begun in 1344 and enlarged at the beginning of the 15th cent., containing some remarkable sculptures.

At the back of the high-altar is the *Monument of King Ladislaus* (d. 1414), an admirable work by *Andrea Ciccione:* above, the king on horseback, below, a sarcophagus with the monarch in a recumbent position, receiving the benediction of a bishop (in reference to the removal of the excommunication under which Ladislaus lay at his death). — The chapel behind contains the monument of the Grand Seneschal *Sergianni Caracciolo* (murdered in 1432), by *Ciccione*, and frescoes of the school of Giotto. — The chapel to the left of the high-altar, in the form of a circular temple, which was designed by *Girol. Santacroce*, dates from 1516-57, and is adorned with statues and monuments of that period. — Adjoining the entrance to the sacristy is a statue of the Madonna (1571). — On the same side, farther on, a large altar resembling a chapel, with Renaissance sculptures of the 15th century.

The Strada Foria leads to the right to the *Botanic Garden* and the spacious *Reclusorio* (Pl. G, H, 2, 1) or poor-house, and to the left past the gardens of the Piazza Cavour to the *Museum* (p. 346) and the *Via Roma* (p. 342). Facing the museum on the S. is the *Galleria Principe di Napoli* (Pl. F, 3), built in 1876-82, a covered bazaar, not much frequented.

b. The National Museum.

Comp. the plans: p. 352, groundfloor; p. 353, first floor.

In the upper part of the town, in the N. prolongation of the Via Roma, to the W. of the Piazza Cavour (p. 345; $1^1/_4$ M. from the Piazza San Ferdinando; omnibus thence, see p. 340; electric tramways Nos. 5, 6, and 7, see p. 334), rises the —

****Museo Nazionale** (Pl. E, F, 3). It was erected in 1586 as a cavalry-barrack, was occupied after 1615 by the university, and since 1790 has been fitted up for the reception of the royal collection of antiquities and pictures, to which were subsequently added the excavated treasures of Herculaneum, Pompeii, Stabiæ, and Cumæ. These united collections now form one of the finest in the world; the Pompeian antiquities and objects of art in particular, as well as the bronzes from Herculaneum, are unrivalled. The Museum has recently undergone a complete re-arrangement, which is not yet quite finished.

The Entrance is in the street leading from the Via Roma to the Piazza Cavour, opposite the Galleria Principe di Napoli (p. 345). Admission (public holidays excepted, see p. xxiv): May-Oct. 9-3, Nov.-April 10-4, 1 fr.; open free on Sun. 10-2. Tickets are obtained on the right side of the gate. Sticks and umbrellas must be given up at the cloak-room to the right (10 c.). Most of the officials speak French (no fee).

Ground Floor *(Pianterreno).* — Leaving the entrance-gateway, we pass into a large Vestibule, with antique marble statues, sarcophagi, etc. At the end of the vestibule, which consists of a larger central portico and two smaller ones at the sides, are the stairs ascending to the upper floor (p. 353). Turning to the right, we enter the —

Portico to the Right (East). 6167. *Marcus Nonius Balbus,* the father, one of the honorary statues erected by the municipal council of Herculaneum to the family of that name, the most distinguished in that town. 6248. Daughter of Balbus. — In the middle: *6211. Equestrian statue of *M. Nonius Balbus,* found in the so-called Basilica of Herculaneum. Farther on, 6240. So-called *Pudicitia.* 6249. Another daughter of Balbus. To the right: 6705. Sarcophagus with Prometheus and man as yet uninspired with life, surrounded by gods.

Central Portico. To the right: 6232. *Statue of the Priestess Eumachia* (p. 380), erected in her honour by the fullers of Pompeii. To the left: 6233. *Statue of Marcus Holconius Rufus,* a Roman military tribune, five times mayor of Pompeii. Below the arch, to the left: 6780. Honorary pedestal, with figures representing fourteen towns of Asia Minor which the Emp. Tiberius rebuilt after an earth-quake, each figure being furnished with its name.

Portico to the Left (West). 6244. Another daughter of Balbus. *6168. *Viciria Archas,* the wife of M. Nonius Balbus, a noble

matron. In the middle: 6104. *Equestrian Statue of M. Nonius Balbus* (son of the above-mentioned), 'prætor' and 'proconsul', found in the Basilica of Herculaneum. Farther on, 6246, 6248. A son and a daughter of Balbus.

From the portico to the right we now enter the —

First Corridor of the E. Wing, containing Archaic Marble Sculptures. Straight on, in the middle: **Harmodius and Aristogeiton*, the slayers of the tyrant Hipparchus. This is a copy of the group carved by *Critios* and *Nesiotes* in B.C. 478 to replace the original work by Antenor, which was carried off from Athens by Xerxes. The head of Aristogeiton is ancient, but originally belonged to some other statue. — Farther back: **Orestes and Electra*, a work belonging to the revived archaic style introduced by Pasiteles (p. 207). — To the right: 6556. Early-Greek stele of the middle of the 5th cent. B.C.; 6257. *Apollo; Pallas*, archaistic; *Artemis*, an archaic statuette, with traces of painting. — II. Room. In the middle, *Pugilist*, from Sorrento. To the left of the entrance, 6310. *Bearded Bacchus*, from Pozzuoli.

III. Room (entered from the middle of the first corridor). To the right: 6322. *Minerva; Victoria* (fragment); *Venus Aphrodite*, in a transparent robe, a copy of a celebrated work of the time of Phidias. — IV. Room (to the right). In the middle, **Juno Farnese*, a grand head in the early style, austere in expression. — Towards the window: Statue of the *Doryphorus*, a replica of the celebrated figure executed by Polycletus (comp. p. 207); 6412. Hermes with another head of the Doryphorus.

V. Room. **Mosaics.* In the centre, on the floor: Fettered lion amid Cupids and Bacchanalian figures. — On the entrance-wall, by the pillar: Theseus with the Minotaur (three copies). Farther on, towards the window: in the centre, 9986. Actor trained by a poet; on the left and right, Comedy-scenes (by *Dioscurides* of Samos, according to the inscription). Various animals. — Opposite the entrance: *9991. Genius of Autumn riding on a lion; below, 9994. Garland with masks; on the left, parrots; on the right, a wild cat with a partridge, and (farther on) some fish. Below the fish, on the central pier, is an Assembly of seven philosophers (the seated figure under the tree is perhaps Plato). — Right wall: a large niche, probably intended for a fountain; on the left, the marriage of Neptune and Amphitrite.

Retracing our steps through Rooms IV and III, we enter the —

VI. Room, containing the remains of a *Greek Temple from Locri*, of the early part of the 5th cent. B.C. In the middle: Figures (from a pediment-group) representing the Dioscuri, who according to the legend assisted the Locrians in their war with the Crotonians. By the window, to the right, Terracotta figures; to the left, Terracottas which belonged to the ornaments of the temple.

VII. Room. Opposite the entrance: *Athena Farnese,* after an original of the school of Phidias. To the left: *6727. *Orpheus and Eurydice with Hermes* conducting Eurydice (who had been delivered by Orpheus) back into the infernal regions. The original of this celebrated relief dates from a period shortly after that of Phidias (later reproductions of the same may be seen in the Villa Albani at Rome and in the Louvre).

Returning to Room II., we enter the —

Sala della Flora. Opposite the entrance, a large *Statue of Æsculapius.* On the right side, Draped female statues restored as Muses. 6288. Venus; 6301. Bacchus. In the middle: *6409. The *Farnese Flora,* a colossal but graceful work of the early Roman empire. As the head, arms, and feet were missing when the statue was found, it is not certain that the figure did not originally represent Venus instead of Flora. Farther on, *Diana.* Left side: 6351. *Ganymede.*

To the right of the Farnese Flora, we now enter the —

Galleria del Toro Farnese. In the entrance, in the middle: 6027. *Juno Farnese.*

At the ends of this gallery are placed the Farnese Hercules and the Farnese Bull, two celebrated works of antiquity, inherited by the King of Naples from the Farnese family. The huge group of the **Farnese Bull* ('Toro Farnese'), a Roman copy of a work of the Rhodian sculptors *Apollonius* and *Tauriscus,* was found in 1546 in the Thermæ of Caracalla in a sadly mutilated condition. The two sons of Antiope, Amphion and Zethus, avenge the wrongs of their mother by binding Dirce, who had treated her with the greatest cruelty for many years, to the horns of a wild bull. The group is boldly conceived and full of life, though somewhat overladen with detail and superficial in execution. It has been freely restored. It should be viewed so that the bull and Dirce appear in the middle between the two brothers. — At the other end of the room is the **Farnese Hercules* ('Ercole Farnese'), also from the Thermæ of Caracalla. According to the inscription, it is the work of the Athenian *Glycon,* and was executed under the early emperors.

To the right of the entrance: 6255. *Apollo;* 6260. *Jupiter; Torso of Bacchus;* 6058. *Torso of Venus,* a Greek work of the time of Praxiteles (4th cent. B.C.); *Torso of Mars.*

Behind the Farnese Hercules: 6670. *Puteal* or well-head with seven gods: Jupiter, Mars, Apollo, Æsculapius, Bacchus, Hercules, and Mercury. There are also three other puteals in the centre.

To the left of the entrance: *6017. *Venus of Capua,* strongly resembling the Venus of Milo in the Louvre, but inferior in execution. 6320. Hermes of *Minerva* (Herculaneum); 6022. *Satyr* carrying the infant Bacchus on his shoulder; 6333. Satyr; 6329. *Pan* teaching Daphnis the pipes.

Behind the Farnese Bull: 6392. *Hercules.*

On the wall opposite the entrance, beginning from the Bull: 6318. *Bacchus;* 6325. *Satyr* (Rome); 6331. *Satyr; Psyche,* sadly mutilated (Capua).

Near the window, Basreliefs: 6682. *Peitho,* goddess of persuasion, endeavouring to induce *Helen* to follow *Paris (Alexandros),* who with *Cupid* stands before her, a Greek work. *Adonis,* freely restored (Capua); 6306. Bearded *Bacchus;* 6353. *Thanatos,* a reproduction of the figure of the Genius of Death in the Vatican (p. 298); 6026. *Nereid* on a sea-monster; *Ganymede.*

Behind the Hercules: 6673. Beautiful marble vase with a relief: Mercury, followed by dancing Bacchanalian figures, gives the young Bacchus to a nymph to be brought up. According to the inscription, it is the work of a certain *Salpion* of Athens.

A narrow door leads hence into two small rooms.

Sala dei Doni d'Attalo ('Room of the Gifts of Attalus'): *Dead Amazon, Dead Persian, Dead Giant,* and *Wounded Gaul,* of the Pergamenian school. These are reproductions of figures from the four groups erected on the Acropolis at Athens by King Attalus I. of Pergamum as a votive offering representing the contests of the Gods and the Giants, the Athenians and the Amazons, the Athenians and Persians at Marathon, and lastly of Attalus himself and the Gauls who had invaded Mysia (B.C. 239); comp. pp. 79, 219, 242, 297.

By the window, Figure of an *Amazon.* — Adjacent is the small —

Sala delle Veneri. In the middle: *Venus Callipygus,* so-called from that part of her body towards which she is looking, a portraits-tatue of a hetaira, found in the imperial palaces at Rome. To the right, 6339. *Cupid Asleep; Crouching Venus* (Rome).

We return to the Room of the Flora. A door behind the Flora leads to a room whence we may descend to the Egyptian Collection. Another door to the left opens upon a corridor running parellel to that of the archaic sculptures (p. 347) and containing statues of gods in coloured marble, architectural ornaments, candelabra, etc.

Corridor of the Gods *(Corridoio degli Dei).* In the middle of the right wall: 6728. *Diana of Ephesus,* in yellow alabaster, the head, hands, and feet in bronze. At the sides of the door: Two *Barbarians* as supporters, in pavonazzetto, the heads and hands in basalt. To the right: *Apollo* in basalt; *Ceres.* — At the end of the corridor, in the middle: *Apollo* seated, in porphyry, the head, hands, and feet in white marble (modern restoration).

In the middle of the corridor behind the Ephesian Diana a door leads into five rooms containing sarcophagi, architectural and other sculptural fragments, ornamental pieces, etc. In the first room, in the middle: *6672. Table-pedestal with a Centaur and Scylla. By the window: 6688. Youth with three maidens, usually termed *Apollo with the Graces* (or Alcibiades with three Hetairæ).

Through the Corridor of the Gods we now return to the Vestibule (p. 346). The rooms on the West (left) side of the vestibule are occupied by marble and bronze sculptures. By the second door to the left we enter the —

Corridoio or Portico Iconografico, which contains numerous portraits of Greek and Roman personages. To the right: **Aeschines*, the Athenian orator (389-341 B.C.) and champion of Philip of Macedon against Demosthenes; **Homer*, the finest of all the ideal representations of the poet; 6237, 6238. Two seated statuettes; 6415. Hermes of *Socrates*, with Greek inscription; 6149. *Demetrius Poliorcetes* (?); 6133. *Sophocles*. In the centre: 6239. Double hermes of *Herodotus* and *Thucydides*. To the left: 6130. *Lysias;* 6133. *Sophocles;* 6129. *Socrates*.

In the middle of the Portico Iconografico a door to the right leads to the Gallery of Inscriptions *(Raccolta Epigrafica)*, which is at present under re-arrangement. The collection comprises upwards of 2000 Latin inscriptions, others in Oscan and other dialects, on stone and bronze tablets, and mural inscriptions from Pompeii. These are chiefly epitaphs, but also include honorary and other inscriptions.

We now procced to the Portico degli Imperatori, which extends along the W. side of the museum. In the middle: Sitting portrait figure of a Roman lady (not Agrippina). *Antinous*, the favourite of Hadrian: 6033. *Caracalla;* 6044. *Marcellus*, grandson of Augustus; 6041. *Octavia*, sister of Augustus; 6081. *Lucius Verus;* 6079. *Marcus Aurelius;* 6060. *Claudius*.

From the middle of the Portico degli Imperatori we enter the colonnaded Room IV (the former Sala della Flora Farnese). In front, 6038. Colossal *Bust of Caesar*, greatly idealized. In the centre of the room: ***Mosaic of the Battle of Alexander*, found in 1831 in the house of the Faun at Pompeii (p. 383).

This work represents the battle at the moment when Alexander, whose helmet has fallen from his head, charges Darius with his cavalry, and transfixes the general of the Persians before the latter has time to disengage himself from his wounded and fallen horse and to mount another held in readiness by an attendant. The chariot of the Persian monarch, who is struck with consternation at the sight of his expiring general, is prepared for retreat.

Room V, to the left, and Rooms III-I, to the right of Room IV, contain imperial statues and busts, architectural fragments, reliefs, etc.

The S. extremity of the Portico degli Imperatori and Rooms VI-VIII (to the left of R. V) as well as the corridor parellel with the Corridor of Inscriptions and the five rooms adjoining it to the S. contain the ****Collection of Bronze Sculptures,** most of which are from Herculaneum, and a few only from Pompeii.

Their respective origins are distinguished by the *patina*. The bronzes of Herculaneum are of a dark, black-green hue, while those of Pompeii

are oxidised and of a light, bluish-green colour. The number and magnitude of the works, the delicate treatment, and the skilful mastery of every kind of difficulty in casting and chiselling afford an excellent insight into the high development of this branch of art in ancient times.

In order to obtain a complete survey, we begin our inspection at the first door to the left in the Vestibule. The Portico or Corridoio dei Bronzi, whish we first enter, contains large decorative statues, most of them of no great artistic value. In the centre: 4094. *Horse* from Herculaneum, belonging to a quadriga, and reconstructed from minute fragments.

Traversing the extremity of the Portico degli Imperatori, we next enter Room VIII (on the W. side of the building, comp. above). In the middle, 110,127. *Bust of Galba*, in silver. — Room VII. 5629. *Apollo Shooting*, a pendant to 4895. *Diana Shooting*, a half figure. — We then return to the S. extremity of the Portico degli Imperatori (see above). In the middle: 5635. Equestrian statue in bronze (Pompeii). To the right: 111,655. Hermes of *L. Caecilius Jucundus*, a Pompeian banker (in whose house the wooden tablets mentioned at p. 354 were found).

Five other rooms containing bronze sculptures extend along the S. side of the building, parallel with the Portico dei Bronzi.

I. Room. At the window, on a marble table: *5002. *Dancing Faun*, marking the time by snapping his fingers; 111,495. *Satyr with a Wineskin*, a fountain-figure; 5001. *Silenus*, designed as the support of a vase (the air of exertion is admirably lifelike). In the centre: *5003. So-called *Narcissus*, probably a listening Dionysus, one of the most charming antique statuettes extant, of the school of Praxiteles. — II. Room. At the window: *5630. *Apollo*, a good copy of a work of the beginning of the 5th cent. B.C. In the centre: 4997. *Flying Victory*, on a globe; 4998. *Venus* arranging her hair, originally with a mirror in her left hand. Farther back: *Ephebos*, originally silver-plated, perhaps of the school of Polyeletus (4th or 5th cent. B.C.); 5613. Apollo.

III. Room (principal room). Straight on: *5525. *Mercury Reposing*, a beautiful picture of elastic youth at a moment of relaxation; the wings attached to the feet and the remains of the caduceus in the hand identify the messenger of the gods. 5624. *Sleeping Satyr*. — In the centre, on a long stand, 5604, 5620, 5605, 5621, 5619. Dancing Women. — By the window, to the right, 5608. Head of a youth, archaic. Opposite, *5618. *Head of the Bearded Dionysos* (formerly called Plato). — In front of the right wall: Two Greek hermæ, a so-called Amazon, and a Head of a Doryphorus. The latter bears the name of the sculptor, Apollonius, son of Archias of Athens. 5610. Head of a Greek athlete. — In front of the left wall: 5614. Head of a Greek athlete.

IV. Room. In the centre: 5628. Drunken Faun. Farther back: 5626, 5627. Two statues of Wrestlers about to engage (?). — V.

Room. Straight on, by the window: 5616. So-called Head of *Seneca.* In the middle: 4896. So-called *Sappho;* 5607. So-called *Archytas,* from Tarentum, with a curious head-dress; 5598. Female head with hair in a separate piece; 5634. *Bust of Scipio Africanus.* — By the window to the left: Glass-cabinet with small busts (5465. *Epicurus;* 5468. *Zeno*).

At the N. end of the Vestibule is the staircase *(Scalone)* ascending to the entresol and upper floor. At the foot of the staircase a colossal *Torso of Jupiter,* from Cumæ.

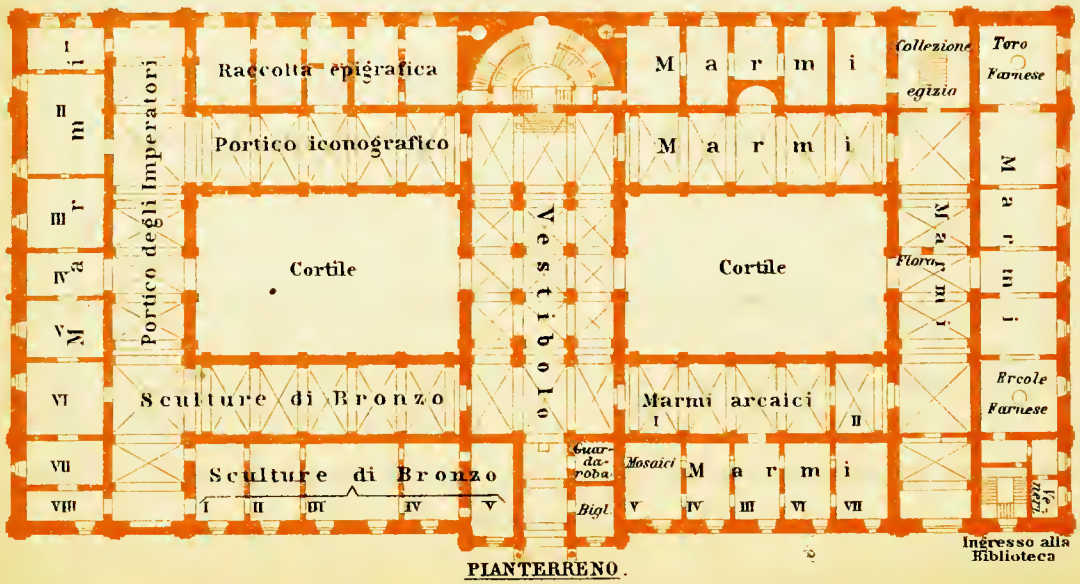
The left (W.) side of the Entresol (Ital. *Mezzanino*) is occupied by the offices of the Keeper and the Administration of the Museum.

The right (E.) side contains the ****Collection of Ancient Frescoes** *(Affreschi Pompeiani)* from Herculaneum, Pompeii, Stabiæ, etc. (comp. p. 377), and the **Ornamental Paintings** *(Affreschi Ornamentali),* the latter displaying great delicacy of execution, some of them with raised stucco designs and reliefs. These frescoes occupy ten rooms, six on the outside, and four small rooms inside. The most interesting pictures are, perhaps, the following.

8870. Nereid on a sea-panther. 8889-96. Phryxus and Helle. 8834. Girl gathering flowers. Sacrificial scenes. Ulysses carrying off the Palladium from Troy; Scipio and the dying Sophonisba. 8976. Medea brooding over the murder of her children; 8977. Medea with her children and their tutor. 8980. Meleager and Atalanta.

8992. Hercules, supported by Priapus, and Omphale. 8997, 8998. Perseus releasing Andromeda. 9001. (below), Hercules, Dejaneira, and the Centaur Nessus. Hercules finding his infant son Telephus suckled by the hind; on the rock is Arcadia in the guise of a local deity. 9012. Infant Hercules strangling the snakes sent by Juno. Four important scenes from Herculaneum: 9019. Triumphant actor, whose mask is exhibited as a votive offering; 9020. Achilles and Antilochus; 9021. Concert; 9022. Attiring of a bride. Also genrescenes from Pompeii (woman painting, etc.). Admetus and Alcestis receiving the answer of the oracle. Comedy-scenes. 9042. Chastisement of Dirce (same subject as the Farnese Bull, p. 348); 9041. Phædra and Hippolytus. — 9049. Theseus after the slaughter of the Minotaur. Scenes from the Forum of Pompeii: in the centre, 9066. School (chastisement of a pupil), 9071. Baker's shop; 9089. Small caricature of Æneas, Anchises, and Ascanius, represented with dogs' heads; 9080, etc. Several busts of youthful subjects. 9105. Abduction of Briseïs from the tent of Achilles; 9109. Achilles being taught the lyre by Chiron; 9110. Achilles recognised at Scyros. — 9112. Sacrifice of Iphigenia, who raises her hands supplicating assistance from Artemis, visible among the clouds; 9111. Orestes and Pylades led off to be sacrificed in the Temple of Diana at Tauris. — Rope-dancing Satyrs, Hovering Centaurs, Dancing Satyrs and Bacchantes,

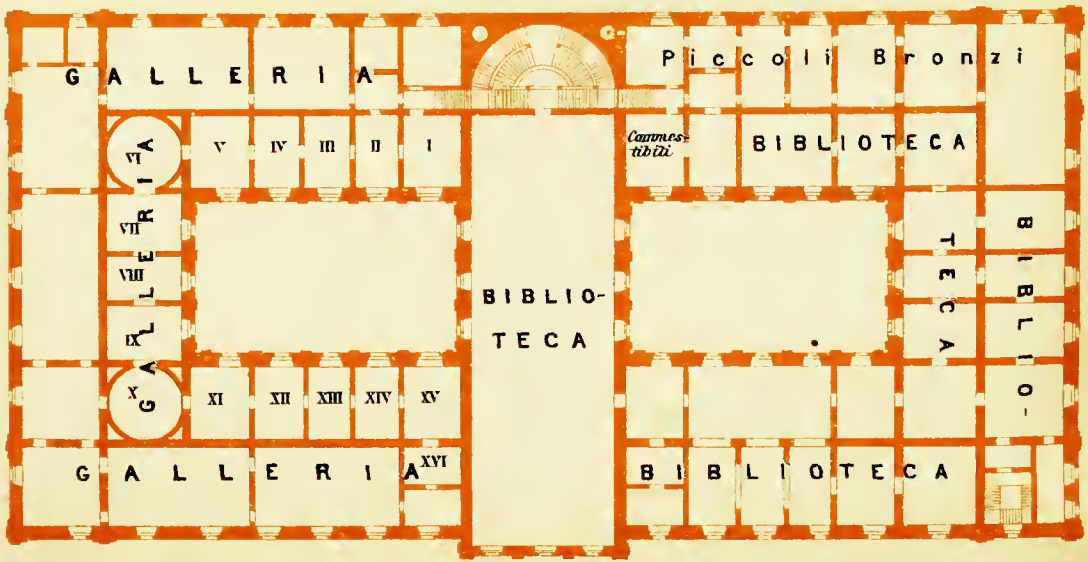
MUSEO NAZIONALE.



PIANTERRENO.

Geograph. Anstalt von Wagner & Debes, Leipzig

MUSEO NAZIONALE.



PRIMO PIANO.

Geograph. Anstalt von Wagner & Debes, Leipzig

etc. — Representations of Cupids: 9180. 'Cupids for sale!' 9202. Marriage of Zephyrus and Chloris. 9231, 9236. The Graces. 9243. Diana with a bow, in a pensive attitude. — Venus and Mars, several representations. 9257. Punishment of Cupid. 9285. Triumphal procession of Bacchus. 9286. Bacchus and Ariadne. — Dancing women.

More ancient paintings from the tombs of Ruvo, Gnatia, Pæstum, Capua: 9350. Mercury as conductor of the dead; funeral dance. 9363. Victorious Samnite warriors in full armour, welcomed home by women (from Pæstum; p. 401). — Narcissus. Landscapes from Pompeii, Herculaneum, and Stabiæ. 9529, 9528. Vulcan showing Thetis the arms of Achilles. 9551. Jupiter crowned by Victoria. lxxi. 9555, 9558. Io's arrival in Egypt (Egypt being represented by Isis); 9559. Jupiter and Juno on Mount Ida; 9556. Io watched by Argus; 9557. Mercury giving the syrinx to Argus. Five *Paintings on Marble* from Herculaneum, representing mythological scenes not yet fully identified.

Returning to the staircase, we mount to the —

First Floor *(Primo Piano)*, and turn to the left into the E. wing (comp. the Plan).

To the right at the end of the passage which we enter is the Sala dei Commestibili, which contains glass-cases with articles of food and objects of common use from Pompeii, such as bread, olives, figs, grain, cloth, ropes, coins, etc. To the left is the —

Collection of ***Small Bronzes** *(Piccoli Bronzi)*, occupying seven rooms on the N. side of the building. This consists chiefly of household utensils, most of them found at Pompeii, and is admirably adapted to show how the love of art entered into the life and habits of the ancient Italians. The most remarkable objects are the following: Three large money-chests, such as usually stood in the atria; hot-water dish, in the form of a fortress; brazier; cooking-stove; bisellia (seats of honour) decorated with heads of horses and swans; large shallow dish with inlaid silver ornaments; table-support, with Victoria bearing a trophy. Candelabra, one of them from the Villa of Diomedes (p. 387), consisting of a square slab which bears a small Bacchus riding on a panther; baths; large brazier from the Thermæ at Pompeii; triclinium, or three dining-couches, each for three persons (the table was placed in the middle). — The *Cabinets* contain bronze vessels; water-taps and gargoyles; implements of the palæstra, including numerous scrapers (strigiles) for removing the oil and dust from the body; bolts, locks, and keys, with fine inlaid work; iron utensils; lamps; ladles and funnels; elaborate cooking apparatus; tripods; inkstands; scales and weights; mirrors; bells, harness, ornaments, buckles (fibulæ). — In *Glass Cases:* Door-mounts, handles, fish-hooks, anchors, steering-apparatus, musical instruments (including a set of bag-pipes and the 'sistrum' or rattle used in the worship of Isis); dice, tesseræ (tickets of bone, ivory, etc.,

including some theatre-tickets); colanders; trinkets and toilette articles in bronze and ivory; surgieal instruments. *Model of Pompeii* (on a scale of 1 : 100).

The remaining rooms in the E. wing are occupied by the **Library** *(Biblioteca Nazionale)*, which comprises 364,000 printed volumes and 7900 MSS.

Returning to the first room of the small bronzes, we ascend by a winding staircase on the left to the SECOND FLOOR, where the following collections are exhibited.

I. Room: Specimens of *Ancient Pottery* for household use, statuettes, busts, fragments of votive offerings, drinking vessels, lamps, candelabra, etc. — The next room contains the —

Collection of Ancient Glass *(Vetri)*, the most extensive of the kind in existence. Several panes of glass from the Villa of Diomedes should be noticed; also a beautifully-cut glass vase with white Cupids and foliage on a blue ground, from Pompeii.

In the following room is the collection of antique **Gold and Silver Objects** *(Ori ed Argenti)*. Among the *Objects in Gold* we may mention the Greek ornaments from S. Italy; a large gold lamp from Pompeii, admirably executed and well preserved; and ornaments from Herculaneum and Pompeii, some set with pearls and precious stones. *Objects in Silver:* Vases, goblets, tablets, spoons, buckles, medallion reliefs, etc.; among them, two handsome goblets with centaurs from the house of Meleager at Pompeii (p. 385). Here also are ornaments in glass and amber.

The last room on the front-side contains a choice *Collection of Weapons:* Italian weapons; among them a eock (a Samnite standard), and gladiators' horns from Pompeii; helmets of gladiators and richly decorated armour; among these, 5673. Helmet with the capture of Troy, and 5669. Shield with head of Medusa. Greek armour, helmets, and weapons; leaden projectiles for slings, etc.

Turning to the right, we enter the LIBRARY OF THE PAPYRI, in which are preserved the rolls discovered in a carbonised state at Herculaneum in 1752. A large number of these have been skilfully unrolled and rendered legible; they consist principally of philosophic treatises on nature, music, rhetoric, etc. In this room also, a variety of wooden tablets inscribed with bankers' receipts and payments.

The next room contains the antique **Gems** *(Gemme)*. Among the most interesting of the *Cameos* are: 16. Zeus in conflict with the Titans; 32. Head of Medusa; 44. Fine head of Augustus; 65. Part of the group of the Farnese bull. Among the *Intagli* (so placed that the designs are seen through the stone): 209. Ajax and Cassandra; 213. Apollo and Marsyas; 392. Bacchante. In this room are also: 1857. Head of a Vestal; and the eelebrated *Tazza Farnese*, a vessel of onyx with beautiful reliefs, the largest of its kind. On the

outside, a large Medusa's head in relief; in the inside, a group of seven persons.

The ***Collection of Vases** numbers over 4000 specimens, mostly from tombs in Lower Italy and Sicily. A certain number were imported from Greece, but the majority are of native workmanship.

Among the finest specimens, exhibited by themselves on short columns, are those with the following designs: Orestes and Electra at the tomb of Agamemnon; Death of Archemorus; Funeral sacrifice of Patroclus; Orpheus in Hades; Jason overcoming the bull; Bacchic sacrifice (vase with a lid); Destruction of Troy; Battle of Amazons. Lecythos with reliefs of Marsyas and Apollo. Actors with masks. Large vase, the largest yet discovered, with a Battle of Amazons. Large *Vase of Darius:* Darius planning the conquest of Greece; above is Hellas, at whose side Athena and Zeus are standing; beneath are the Persian provinces on which subsidies are levied for the war, with accompanying names.

The Cumæan Collection contains vases, terracottas, small bronzes, etc. — The Museo Santangelo contains chiefly Greek vases and Italian coins. — The Collection of Coins *(Medagliere)* includes Greek, Roman, Byzantine, mediæval, and modern specimens; also the dies of the Neapolitan mint, and a numismatic library.

The Reserved Cabinet *(Raccolta Pornografica)*, to which students only are admitted, contains mural and other paintings not adapted for public exhibition, and numerous bronzes.

The whole of the W. Wing is occupied by the **Picture Gallery** *(Galleria)*, which has recently undergone a complete rearrangement. Sixteen rooms are now open to the public.

I. Room: *Nic. Frumenti* (or *Froment* ?), Two of the Magi, with the features of King Robert of Naples and Duke Charles of Calabria; *Neapolitan School of the 15th cent.* (not Jan van Eyck), St. Jerome extracting a thorn from the paw of a lion. — II. Room. *P. Brueghel,* Parable of the blind men (ca. 1568). — III. Room. *Sandro Botticelli*, Madonna and Child, with two angels; *Raffaellino del Garbo* (not Fil. Lippi), Annunciation; *Masolino da Panicale* (not Masaccio), Founding of the church of Santa Maria della Neve and the Assumption (ca. 1423). — IV. Room. *Giovanni Bellini,* Transfiguration; *Alvise Vivarini*, Madonna with two saints (1485); *Andrea Mantegna*, St. Euphemia (1454), Portrait of Francesco Gonzaga; *Bartolomeo Vivarini*, Madonna enthroned with saints (1469); *Palma Vecchio*, Holy Family with saints; *Lorenzo Lotto,* Portrait of Bishop Bernardo Rossi; Madonna with St. Peter Martyr (1503). — V. Room. *B. Luini*, Madonna; *Cesare da Sesto*, Adoration of the Magi, one of the master's chief works; *Sodoma*, Resurrection of Christ; *Mazzolini*, God the Father, with angels. — VI. Room (Rotunda). *Raphael,* Portrait of Cardinal Alessandro Farnese, afterwards Pope Paul III. (not of Cardinal Passerini); *Titian*, Pope Paul III., painted in 1543, and in excellent preservation; Philip II., a replica of the painting presented to Mary Tudor to assist him in his suit for her hand. *Giulio Romano,* Madonna della Gatta; *Se-*

bastian del Piombo, Pope Clement VII. — VII. Room. *Titian*, Pope Paul III. with Cardinals Alessandro and Ottavio Farnese; Danae, painted at Rome in 1545, a sensual work. *Andrea del Sarto*, Copy of Raphael's portrait of Leo X. (p. 164), executed in 1524. *Raphael*, Holy Family (Madonna del Divino Amore), of the master's Roman period; Madonna del Passeggio. — VIII. Room. *Titian*, Mary Magdalen; *Bassano*, Resurrection of Lazarus. — IX. Room. *Correggio*, Betrothal of St. Catharine ('Il Piccolo Sposalizio'), Madonna, known as 'La Zingarella' (gipsy, from the headgear) or 'Madonna del Coniglio' (rabbit); *Parmigianino*, Lucretia. — X. Room. *G. Ribera (Spagnoletto)*, Silenus; *Velazquez* (?), Topers; *Seghers*, Madonna with flowers. — XI. Room. *Ann. Carracci*, Rinaldo and Armida; *Domenichino*, The guardian angel (1615). — XII. Room. *Guido Reni* (?), Ulysses and Nausicaa. — XIII. Room. *Ribera (Spagnoletto)*, St. Jerome, St. Sebastian (1651). — XV. Room. *Claude Lorrain*, The nymph Egeria.

c. The Higher Quarters.

The continuation of the Via Roma (p. 342) beyond the Museum is formed by the Strada Santa Teresa degli Scalzi (Pl. E, 3, 2; tramway No. 12, p. 335), which gradually ascends. From the beginning of this street, opposite the N.W. corner of the Museum, diverges the Strada Salvator Rosa (p. 357). About $^1/_2$ M. farther on the Strada Santa Teresa crosses the *Ponte della Sanità*, a viaduct spanning the low-lying quarter known as La Sanità.

Descending to the left immediately beyond the viaduct, and at the foot turning to the right by the winding *Strada San Gennáro de' Poveri*, we reach in a few minutes the large hospice of that name (Pl. E, 1, 2). At the back of it is the ancient (but modernised) church of *San Gennáro*, and in the rear of the latter the entrance to the extensive Neapolitan Catacombs, admission to which is obtained on application to the porter of the hospice (1 fr. each person, and trifling fee to the attendant). In point of architecture they far surpass the Roman catacombs, though inferior in every other respect.

The Strada Nuova di Capodimonte, as the street ascending beyond the Ponte della Sanità is called, leads in a few minutes to a circular space called the *Tondo di Capodimonte* (Pl. E, 1). The road now describes a long curve to the left and then divides, the N. branch leading to Secondigliano, and the S. branch to the entrance of the park of Capodimonte. Walkers ascend the steps and at the top follow the road to the right. From the Tondo di Capodimonte to the palace is a walk of 7 minutes. — A short distance before the park-gates are reached is the large main reservoir of the new waterworks (*Acqua di Serino;* Pl. F, 1; p. 337).

The royal **Palazzo di Capodimonte** (Pl. E, F, 1; open Sun. & Thurs. 10-4, with permesso, see p. 340; fee 30-50 c.), situated on an eminence (490 ft.) above the town to the N., was begun in 1738,

but not completed till 1839. It contains a somewhat extensive but not very valuable collection of modern paintings and sculptures, porcelain from the former manufactory of Capodimonte, weapons, etc. The gardens are partly laid out in the English style. Splendid views are enjoyed from the large evergreen oak and other points. Permessi must be given up at the *Bosco*, an enclosed part of the garden (no fee).

Beyond the Museum the Via Salvator Rosa (Pl. E, 3) diverges to the left from the Via Roma (comp. p. 356), and ascends the height of Sant' Elmo (tramways Nos. 6 and 7, p. 334). Walkers from the Museum reach in 10 min. the small *Piazza Salvator Rosa*, laid out with flower-beds, whence the *Strada dell' Infrascata* leads to the right.

In a straight direction begins here the Corso Vittorio Emanuele (Pl. D, 4; E, 5; D, C, B, 6; tramway No. 6, see p. 334), which is carried in curves and by means of several viaducts round the hill of Sant' Elmo. It then skirts the slopes for some distance, and at length gradually descends to the Piazza di Piedigrotta and the Mergellina (p. 360), commanding admirable views of the town, the bay, and Mt. Vesuvius. The distance from the Piazza Salvator Rosa to Santa Maria di Piedigrotta is upwards of $2^1/_2$ M. From the Corso a number of lanes descend, some of them by means of steps, to the lower part of the city. Those diverging from the first third of the road lead to the Via Roma, those from the last third descend to the Chiaia.

Sant' Elmo and San Martino are reached from the Corso Vittorio Emanuele by means of two somewhat steep Bridle Paths, ascending in places by shallow steps. One of these, the *Pedimentina di San Martino* (Pl. E, D, 5), begins about $^1/_2$ M. from the Piazza Salvator Rosa, beyond the viaduct and beside the house No. 350, and reaches the entrance of the Castel in $^1/_4$ hour. The other, the *Salita del Petraio* (Pl. D, 6, 5), begins about 10 min. farther on, between the houses Nos. 227 and 226. Donkeys for hire at both (1 fr.). — The Road (carriages, see p. 333) follows the Strada dell' Infrascata and its continuations to the chapel of *Santa Maria di Costantinopoli* (Pl. C, 4) and diverges there to the left.

The easiest ascent is by means of one of the Cable Tramways mentioned at p. 335, which unite the lower town with the new quarter of Rione Vomero (Pl. C, D, 5). One of them has its lower terminus at *Monte Santo*, to the W. of the Via Roma (Pl. E, 4; p. 342); the other, more convenient for the majority of travellers, begins in the *Parco Margherita* (Pl. C, 6), and each has an intermediate station in the Corso Vitt. Emanuele. The upper terminus of the former line is about $^1/_4$ M. to the N.W. (turn to the left from the exit), that of the other $^1/_2$ M. to the W. (turn to the right) of the entrance to the Castel Sant' Elmo, on the N.E. side (marked

'Ingr.' on our Plan). — The terminus of the tramway line No. 7 (see p. 334) is in the Via Bernini, opposite the upper station of the second cable-tramway.

The **Castel Sant' Elmo** (735 ft.; Pl. D, 5) was erected in 1343 and considerably enlarged and strengthened in the 16-17th centuries. It is fortified with vast walls and with fosses hewn in the solid tufa rock, and is now used as a military prison (accessible only by special permission). On entering the precincts of the fortifications we proceed at once to the suppressed Carthusian monastery of —

***San Martino** (Pl. D, 5), which is not less remarkable for the beauty of its situation and its views than for the value of its contents. It was begun in 1325, but was entirely rebuilt in the 17th century. Since its secularisation the museum has been administered by the governing body of the Museo Nazionale. Admission 10-4, 1 fr.; Sun. 9-2 free.

Beyond the court, at the farther end of which is the ticket-office, we reach the small Monastery Court, where sarcophagi, inscriptions, marble coats-of-arms, etc., are exhibited. Here, to the left, is the entrance to the church. Traversing a corridor, we first enter the Coro dei Frati Conversi, and then the Chapter House, whence we pass through the Audience Room to the choir of the church.

The **Church** is richly embellished with marble, and contains numerous paintings of the 17th and 18th centuries. Beyond the sacristy, in the former *Treasury (Tesoro)*, is a Descent from the Cross, by *Ribera;* on the ceiling, Judith, by *Luca Giordano*, said to have been painted in 48 hours, when the artist was in his 72nd year.

We return to the court and opposite the ticket-office enter the former Laboratory of the convent, with copies of frescoes and mosaics of the 4-15th cent. Room IV, to the left of this, contains pictures for which there was no room in the Museo Nazionale, including several examples of Neapolitan masters of the 16-17th centuries. In the centre of the apartment is the *State Barge* used by Charles III. for excursions in the Gulf of Naples. — The adjoining Room V contains battle-pictures and old views of Naples. The *State Coach* in the centre used to appear in municipal festivals at Naples. — The small Room VI contains architectural pictures and a state-litter.

We now return through the laboratory to the monastery-court, and enter a long, narrow Corridor by the open door in the middle of the right wall. This passage has an open door on each side of it. That to the left admits to the former Refectory (VII), containing models of Italian fortresses; that to the right to a so-called Presepe (VIII), *i.e.* a representation of the Infant Christ and his mother, with the three Magi, and scenes of Neapolitan life, in a mountainous landscape. This 'Presepe', the delight of all Neapolitans, young and old, is worth seeing on account of the costumes and as a specimen of the erections which have been common at Christmas in the private houses and churches of Naples for centuries.

The corridor leads to the Cloisters, with 60 columns of white marble. — Immediately to the right is the entrance to the **Museum** (Rooms XI-XXI), containing, in addition to works of art of every description and historical curiosities, a collection of majolica from Castelli in the Abruzzi, mostly of the 17th century.

At the end of the right wing of the cloisters is a door leading to the right through a corridor to the ***Belvedere,** a hexagonal room with two balconies commanding exquisite views of the city, the bay, Mt. Vesuvius, and the fertile country as far as Nola and the Apennines. It is less ex-

tensive than that from the walls of Castel Sant' Elmo, but more picturesque. — The Belvedere should not be missed even if time does not permit of a visit to the church and the museum.

Farther on in the Corso Vittorio Emanuele lie the hotels mentioned at p. 332. Beside the Hôtel Bristol is a stopping-place of the cable-tramway (p. 335). Thence a street descends past the small *Parco Margherita*, and a little farther on a private road ascends to several villas belonging to *Conte G. Grifeo* (Bertolini's Palace Hotel, see p. 331). Beyond the Hôtel Britannique the *Via Tasso* diverges to the right (see below). The first station of the *Cumae Railway* is farther on, between two tunnels (Pl. B, 6; p. 364). — The Corso Vitt. Emanuele ends at the Piazza di Piedigrotta (see p. 360).

The Posilipo.

A most interesting circular tour may be made from the Corso Vittorio Emanuele up the Via Tasso to the top of the hill of Posilipo and thence back by the *Strada Nuova di Posilipo* (p. 360) to the Villa Nazionale; a walk of 3½-4 hrs. or a drive of 1½-2 hrs. Cabs should be hired by the hour, as shown under b on p. 333. Walkers may save 1½ hr. by ascending in the lift (p. 335) to the hill before the village of Posilipo (see below), and by returning by tramway (p. 334; No. 1) from Capo di Posilipo or the Palazzo di Donn' Anna. — The view is best in the late afternoon.

The hill which bounds Naples on the W., with its villages and numerous charming villas, derives its name of *Posilipo*, or *Posillipo*, from *Pausilypon* ('sans-souci'), the villa of the notorious epicure Vedius Pollio, afterwards the property of Augustus, which was gradually extended to the whole hill. The Posilipo is most conveniently visited either from the Corso Vittorio Emanuele or from the Villa Nazionale. We begin with the former.

The *Via Tasso (Pl. B, A, 6), finished in 1885, which diverges from the Corso Vitt. Emanuele beside the Hôtel Britannique (see above) and gradually ascends the hill of Posilipo, commands most beautiful views of Naples and its bay and of Vesuvius. The street from the Corso to the top of the hill is barely 1¼ M. in length, but for the ascent about ¾ hr. is required. At the top is the *Ristorante Pallino* (p. 333).

The 'Strada di Belvedere' (Pl. A, 6), leading from the Vomero (p. 357), and running between garden-walls, is joined by the Via Tasso, and then ascends, under the name of 'Strada Patrizi', the long hill of Posilipo to the S. Here and there the garden-walls cease and allow of a beautiful view across the Bay of Pozzuoli to Cape Miseno and Ischia. A little before we reach the (1¼ M.) village of *Posilipo*, the road crosses the line of the Posilipo grottoes (p. 360), which pierce the hill 465 ft. lower. A new quarter here, which has received the name *Parco Savoia*, is connected with the new grotto by means of a lift (p. 360). The road beyond Posilipo, which commands beautiful views, continues in the same direction past the village of *Santo Strato* on the right, to (2 M.) the

Strada Nuova di Posilipo (see below), which we reach at its highest point (a little more than 3 M. from the junction of the Via Tasso).

The *Piazza Principe di Napoli* (p. 338), at the W. end of the Villa Nazionale, is adjoined on the N.W. by La Torretta (Pl. B, 7), an oblong space in which are a tramway-station (Nos. 1 and 6, p. 334) and the station for the steam-tramway to Pozzuoli (No. 11, p. 335). The *Mergellina* (see below) diverges here to the S.W., while the *Strada di Piedigrotta* leads straight to the hill of Posilipo.

The Strada di Piedigrotta brings us in 5 min. to the small Piazza di Piedigrotta, where the Corso Vittorio Emanuele diverges (p. 359). To the left rises the church of *Santa Maria di Piedigrotta.*

The Strada di Piedigrotta is continued by the **Grotta Nuova di Posilipo** (Pl. A, 7), a tunnel bored in 1882-85 through the hill of Posilipo to replace the old Grotto (now closed), and giving direct access to the environs on the W. It is 800 yds. long (or with the approaches 1100 yds.), 40 ft. high, and 40 ft. wide, and is always lighted with gas. — In the middle is the lift (see p. 359) to the new quarter of Parco Savoia. At the W. end of the tunnel is the village of *Fuorigrotta* (p. 364).

The *Grotta Vecchia*, reached by the old road diverging to the left from the approach to the new Grotto, was originally a narrow passage constructed in the reign of Augustus. Mediæval superstition attributed it to magic arts practised by Virgil. It was enlarged in the 15-18th centuries. — An ancient columbarium on the hill to the left (adm. 1 fr., and fee) is shown as *Virgil's Tomb* (but comp. p. 338).

To the S.W. of La Torretta (see above) diverges the Strada di Mergellina (Pl. B, 7), which 5 min. farther on crosses the Corso Vitt. Emanuele (p. 359), and forms the entrance of the Strada Nuova di Posilipo. The last begins about $^1/_2$ M. from La Torretta, before the street turns a corner. A little before this corner, we observe above us, on a terrace to the right, the small *Chiesa del Sannazāro*, or *Santa Maria del Parto*, containing the tomb ot the poet Sannazaro (d. 1530).

The *Strada Nuova di Posilipo, which at first skirts the coast and then gradually ascends round the S. slope of the hill, leads between beautifully situated villas (the most important of which are marked on our map, p. 362), commanding exquisite views, and should on no account be omitted from the traveller's programme. About $^1/_2$ M. from the Chiesa del Sannazaro, to the left, we observe on the sea the picturesque ruins of the *Palazzo di Donn' Anna*, begun in the 17th cent. for Anna Carafa, wife of the viceroy Duke of Medina, but never completed. Here, and in the vicinity, are the trattorie mentioned at p. 333. In front of the adjacent Marine Hospital is a curious group of statuary. A little farther on, near the *Villa Cappella*, is the terminus of most of the tram-

way-cars, though a few (line No. 1, see p. 334) go on to the Capo di Posilipo. Beyond this, on a hill to the right, is the huge *Mausoleum Schilizzi*, in the Egyptian style.

About $1^1/_2$ M. from the Palazzo di Donn'Anna, beyond a church on the right with a relief of the Madonna over its portal, a road diverges to the left, descending to the *Capo di Posilipo*. The main road ascends for $^1/_2$ M. more to the *Villa Thalberg* and the tramway-terminus, near which it is joined by the continuation of the Via Tasso described at p. 359. The road then leads through a deep cutting to a ($^1/_4$ M.) projecting round platform with the Ristorante della Rotonda, which commands a magnificent View towards Bagnoli, Camaldoli, Pozzuoli, Baia, and Ischia.

The road now descends on the W. side of the Posilipo, commanding a fine view the whole way. On the left, $^1/_2$ M. below the round platform, is the entrance to the so-called *Grotto of Sejanus*, a passage hewn through the rock, resembling the old Grotta di Posilipo (uninteresting; fee 1 fr.). Farther down we obtain a view of the small rocky island of *Nisida*, and in about $^1/_2$ hr. reach the railway and tramway station of *Bagnoli* (p. 364; 2 hrs.' easy walk from the Piazza Principe di Napoli).

Camaldoli.

An Excursion to Camaldoli and back, including stay there, takes 4-5 hrs. by carriage (with one horse 6, two horses 9-10 fr.); on foot $4^1/_2$-$5^1/_2$ hrs.; on donkey-back (2-$2^1/_2$ fr. and a trifling fee to the attendant) a little less. The bridle-path cannot be mistaken if the following directions be attended to (see also Plan, p. 330, and Map, p. 362). — The early morning and the evening lights are the most favourable for the views. The traveller, however, should start on the return-journey in good time, as the path is rough in places, and it is anything but pleasant to walk through the beggar-haunted suburbs of Naples after dusk. — The monastery is forbidden ground for ladies. The monks supply bread and wine on request, but in any case expect a donation ($^1/_2$ fr. for one pers., 1 fr. for a party).

The Carriage Road to Camaldoli begins at the group of houses known as *Cangiani*, beside the *Porta San Martino* (Pl. A, B, 1), the N.W. gate of the customs-wall ('Cinta Daziaria') that describes a wide circle round Naples. This point is reached from the Villa Nazionale viâ the Grotta di Posilipo and Fuorigrotta (p. 364) and thence by the gradually ascending road outside the customs-wall (comp. Pl. A, 5; carr. in 1-$1^1/_4$ hr.); or (somewhat shorter) from the Corso Vitt. Emanuele up the Via Tasso, then by the Strada di Belvedere viâ Antignano, the Archetiello (p. 362), and finally by the road outside the wall. In about $^1/_2$ hr. from Cangiani carriages reach *Nazaret*, a group of houses to the N. of Camaldoli. Here we alight, pass through the archway with a tablet bearing the name of the place (beside the Trattoria Fracchiacconi), turn to the left a little farther on, follow the cart-road along the slope of the hill, pass through a hollow way, and then gradually ascend. The ground

is covered with ashes and pumice-stone from the Phlegræan craters (p. 363). Bearing to the right, we reach the N. corner of the wall of the monastery-garden in 1/4 hr., and, proceeding to the right, immediately afterwards the entrance.

Pedestrians, after taking the cable-tramway to the *Rione Vomero*, traverse first this new quarter and then the village of *Antignano* (Pl. C, B, 4), and soon reach *l'Archetiello* (Pl. B, 4; so called from a former gate), where there is an office of the *Dazio Consumo*, or municipal customs on comestibles. About 200 paces farther on, we take the bridle-path diverging to the left a little on this side of the 'Villa Curcio', and passing a group of houses. The path then immediately passes under a viaduct and enters a hollow (to which point our Plan of Naples extends: A, 3). The path runs between bushes and pines. (The path diverging to the left beneath an archway, 1/4 M. farther on, must not be followed.) After 20 min., about 100 paces beyond two semi-detached houses, the path turns a little to the left to the (4 min.) farm-buildings, and passes through the wooden gate, immediately beyond which it ascends to the right at a sharp angle, in the direction of the Trattoria di Campagna, affording a fine view of Sant' Elmo, Naples, Vesuvius, and the bay. After 7 min., at the point where the path descends slightly, a path diverges to the right to Nazaret, while our route descends to the left and skirts a gorge, through which is obtained a fine view of Capri. In 3 min. more we pass a path turning sharply to the left, and in 7 min. reach a point where another path diverges to the right to Nazaret and a forest-path leads to the left, while the main path to Camaldoli ascends gradually in a straight direction. Where the road divides, 5 min. farther on, we keep straight on, now rapidly ascending, and in 1/4 hr. more we pass through an open archway. The path then skirts the wall of the monastery-garden and rounds the N.W. corner, where it is joined by the path from Nazaret (see above). The path to the point of view outside the monastery (see below) also diverges here. We reach the entrance to the monastery in 5 min. more. Visitors ring at the gate (fee, on leaving, 15-20 c.).

***Camaldoli,** a monastery of the Camaldulensian order, founded in 1585, was suppressed by the Italian government in 1863, but in 1885 it passed into private hands and is still inhabited by several monks. It stands on the E. summit of an amphitheatre of hills (1500 ft.) which enclose the Phlegræan plain on the N., and commands one of the most magnificent views in Italy. It is best seen from the garden, straight in front of us. The view embraces the bays of Naples, Pozzuoli, and Gaeta, the widely-extended city (of which a great part is concealed by Sant' Elmo) with its environs, the former lake of Agnano, the craters of Solfatara, Astroni, Campiglione, Cigliano, and Fossa Lupara, besides the crater-like formations of the Piano di Quarto and near Pianura, the promontories of Posilipo

Geograph. Anstalt von Wagner & Debes, Leipzig

CONTORNI di NAPOLI.

(PARTE OCCIDENTALE)

Scala di 1:100.000

Chilometri

Abbreviazioni: Gr^a Grotta, P^ta Punta, Riv^a Riviera, Sc. Scoglio, Sp^a Spiaggia, T^e Torre, V^a Villa, Ve Vallone.

Lithogr. v. Busch & Werker.

and Misenum, the islands of Nisida, Procida, and Ischia, and the districts of Baiæ, Cumæ, and Liternum. Towards the S. the view is bounded by Capri and the Punta della Campanella (p. 391). The small towns of Massa, Sorrento, and Castellammare are visible; also Monte Sant' Angelo (p. 388), the smoking cone of Vesuvius, and the luxuriant plain at its base. To the W. is the sea, with the Ponza Islands.

Parties which include ladies (p. 361) may reach a scarcely inferior point of view by striking off by the path descending to the right, between the N.W. corner of the monastery-wall and the entrance, and then proceeding along the slope beneath the wall to a (8 min.) gate (marked '*Veduta Pagliana*'), for opening which a fee of 20 c. for each person is demanded.

33. The Neighbourhood of Naples.

Excursions to Pozzuoli, Baia, Capo Miseno, Pompeii, and Vesuvius and back may each be accomplished from Naples in one day. Visitors, however, are recommended to give up their rooms at Naples, leaving behind them all superfluous luggage, in order to start on their tour unfettered. It is generally advantageous to travel as a member of a party of 3-4 pers., by whom carriage and boat fares, fees, and other expenses are shared. In this case, too, more favourable terms may be obtained at hotels (R., B., & D., with A., 6-10 fr.). — SMALL CHANGE is even more frequently required in the environs of Naples than in the city itself. Contributions innumerable are levied on travellers; an abundant supply of copper coins should therefore be laid in at a money-changer's (p. 337). — Those who know some Italian and are prepared for the irksome solicitations of guides and drivers and the importunity of beggars will find the information offered by our hand-book and maps quite adequate for the excursions; although, of course, trouble is saved by engaging a guide at Naples for the whole tour (see p. 337).

Seven to ten days may be very pleasantly spent as follows: —

Pozzuoli, Baia, Capo Miseno	1	day
Ischia (*Casamicciola, Epomeo;* p. 369)	$1^1/_2$	,,
Ascent of Mt. Vesuvius (p. 371)	1	,,
Pompeii (p. 374)	$^1/_2$-1	,,
Castellammare (p. 388), *Sorrento* (p. 390), *Capri* (p. 392)	2-3	,,
Cava, Paestum, Salerno, Amalfi (*pp.* 398, 399, *et seq.*)	2-3	,,
Together	7-10	days.

a. Pozzuoli, Baia, Capo Miseno.

The *Phlegraean Plain*, a district to the W. of Naples, has from time immemorial been a scene of tremendous volcanic activity. The last great physical change in the landscape took place in the 16th cent., when the Monte Nuovo (p. 367) was formed; but hot steam and water to this day rise to the surface through the tufa rock at various points. — This tract is scarcely less interesting from a historical point of view. It was here that Hellenic civilisation first gained a footing in Italy, and that the poems of Homer and Virgil wove their magic spell. Later it became a centre of active traffic with the East and was the chosen site for the palatial villas of the Roman aristocracy under the empire, some of the ruins of which may still be seen. Islands and promontories, bays and lakes, and singularly beautiful indentations of the coast form the chief features of this scenery, which is perhaps without rival.

Railway. The *Ferrovia Cumana* (13 trains daily to Pozzuoli, 6 of which go on to Torregaveta) begins at the *Largo Monte Santo*, to the W. of the Via Roma (p. 342), and passes beneath the Castel Sant' Elmo by a tunnel, 1½ M. long, to the (2 M.) *Corso Vittorio Emanuele* (p. 359), which is the most convenient station for the majority of travellers (omnibus from the Piazza San Ferdinando, see p. 340). — Beyond another tunnel is (2½ M.) *Fuorigrotta*. The following stations are: 5 M. *Bagnoli* (see below), 7½ M. *Pozzuoli* (p. 365), 8½ M. *Arco Felice* (p. 367), 10 M. *Lago Lucrino* (p. 367), 10½ M. *Baia* (p. 367), 11 M. *Cuma-Fusaro* (p. 369), 12½ M. *Torregaveta* (p. 369). Fares from the Corso Vittorio Emanuele: to Pozzuoli 1 fr. 10, 65, 35 c., return 1 fr. 75, 1 fr. 5, 60 c.; to Baia, 1 fr. 70, 1 fr., 60 c., return 2 fr. 75, 1 fr. 60, 1 fr.; to Cuma-Fusaro 1 fr. 80, 1 fr. 10, 65 c., return 2 fr. 90, 1 fr. 80, 1 fr. 5 c.

Electric Tramway from *La Torretta* at Piedigrotta (Pl. B, 7; p. 360), the terminus of the tramway-line No. 1 (p. 334), to *Pozzuoli*, see p. 335 (No. 11). The intermediate stations are *Fuorigrotta*, *Pilastri*, *Agnano*, *Bagnoli*, *La Pietra*, *Subveni Homini*, and *Prime Case*.

One day is sufficient to visit the chief points of interest. Railway *(Ferrovia Cumana)* in the morning to *Pozzuoli*, and, after visiting the Serapeum and the Amphitheatre (1½ hr.), on to *Baia*. Thence walk or drive to *Cape Misenum* and to the *Lago del Fusaro* (on foot 5-6 hrs. incl. halt; carr. 2½-3 hrs.). Return by railway. — The most convenient plan to avoid the importunities of guides and coachmen at Pozzuoli and other places is to take one of the tickets of the 'Service cumulatif avec les voitures publiques de Pouzzoles', issued at the railway-stations of Monte Santo and Corso Vitt. Emanuele (see above), which include as well as the railway journey the use of a carriage from Pozzuoli station to visit the usual sights of Pozzuoli, Baia, Capo Miseno, Cumæ, etc. The prices of these tickets are: one pers. 1st class 8 fr., 2nd class 7 fr. 15 c.; two pers. 10 fr. 45, 8 fr. 70 c.; three pers. 12 fr. 90, 10 fr. 25 c. The Capostazione at Pozzuoli indicates the carriage to which the tickets entitle. He also procures guides (5 fr. per day).

The Restaurants throughout this district are mediocre, and their inclination to overcharge is an evil of long standing; prices, even in the case of a bottle of vin ordinaire, should always be enquired in advance. Those who drive from Naples are recommended to bring luncheon with them.

The village of *Fuorigrotta* lies at the exit from the Grotta di Posilipo (p. 360). The steam-tramway halts in the piazza beside the church, to the right of which the Via Giac. Leopardi leads in 5 min. to the railway-station (turn to the right at the railway).

The tramway-stations of *Pilastri* and *Agnano* are next passed, the latter of which is also the railway-station for the *Lago d' Agnano*, which was drained in 1870. On its S. bank (½ M.) is the Grotta del Cane, or 'Dog Grotto', the floor of which is covered with carbonic acid gas which renders dogs insensible in a few seconds.

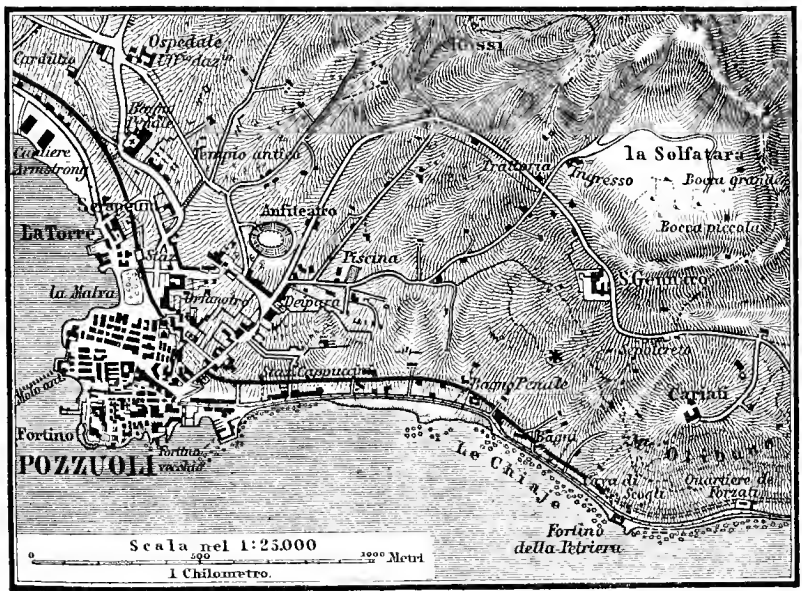
Bagnoli, a railway and tramway station, is a small watering-place with hot springs (salt and sulphur), and stands at the junction of the road to the Grotto of Posilipo and the Strada Nuova di Posilipo (p. 360).

From Bagnoli the road and railway skirt the coast. In the hills of volcanic tufa (pierced by one long and two short railway-tunnels) which rise near the sea are extensive quarries (petriere) where convicts are employed. The tramway stops at *Prime Case*, to the E. of the town, then penetrates a small tunnel, and finally stops near the Piazza Vitt. Emanuele. The railway also has a station, *Cap-*

puccini, to the E. The train then passes through a tunnel beneath the town to the principal station on the N. side.

Pozzuóli. — Restaurants, comp. p. 364. The *Ristorante G. Polisana*, at the E. entrance of the town, is tolerable. — Guides (unnecessary; comp. p. 364). For a walk through the town, to the Amphitheatre, and the Serapeum 1 fr., or, with the addition of the Solfatara, $1^1/_2$ fr. suffices; donkey to the Solfatara 1 fr. (previous bargain necessary).

The best plan is to alight at either the tramway or railway station to the E. of the town, and to proceed as indicated below ($1^3/_4$-2 hrs., incl. stay). — Those who alight at the Pozzuoli station of the railway (Ferrovia Cumana) proceed first to the *Serapeum* (comp. p. 367), then take the lane back, cross the railway, and turn to the right to the highroad leading uphill. Thence we either cross the highroad diagonally and after 120



paces take the paved 'Strada Mandra', leading to the left to the 'place' in front of the Deipara (p. 366), whence the 'Via Anfiteatro' leads to the left to the *Amphitheatre* (10-12 min. from the Serapeum); or ascend the highroad (see above) to the left as far as the Uffizio Daziario, there turn sharp to the right, and proceed to the Amphitheatre (25 min. from the temple). From the Amphitheatre we proceed as indicated on p. 366, ascend (left) to the *Solfatara* (there and back $^3/_4$ hr.), and descend to the entrance of the town (in all a walk of 2 hrs.).

Pozzuoli, a town with 17,017 inhab., situated on a projecting hill, was founded in the 6th cent. B.C. by the Greeks and named by them *Dicaearchia*. It was subdued by the Romans in the Samnite wars, and became in 194 B.C. the colony of *Puteoli*. It afterwards

became the most important commercial city in Italy, and the principal depot for the traffic with Egypt and the East. St. Paul on his journey to Rome in 62 A.D. spent seven days here (Acts, xxviii, 13, 14). Important traces still remain of the ancient jetty (*Mole Antico*, called without reason *Ponte di Caligola*). The cathedral of *San Proculo* stands on the foundations of a temple of Augustus, six columns of which are preserved on the E. side.

From the tramway and railway stations to the E. of the town (see p. 365) we follow the highroad to the left for 4 min., and then ascend to the right by the winding inner road (the road in the middle leads to the cathedral and the harbour) to the Via Carlo Rosini, which after $^1/_4$ M. opens out into an oblong space, the E. (right) end of which is bounded by the *Orfanotrofio Carlo Rosini*, for orphan-girls, and the little church of the *Deipara*. The road to the left leads to the Amphitheatre (see below), the road straight on to the ($^3/_4$ M.) entrance to the Solfatara (adm. 1 fr. each person; guide, quite unnecessary, 1 fr. more).

The **Solfatara** is the crater of a half-extinct volcano, an oblong space enclosed by hills of tufa, from numerous fissures ('fumaróli') in which vapours and sulphureous gases ascend. The ground sounds hollow. The only recorded eruption is one of doubtful authenticity ascribed to the year 1198. The Solfatara is hardly worth a visit for those who see Vesuvius.

Shortly before our route reaches the Solfatara it is joined on the right by a road leading to the Capuchin monastery of *San Gennaro*, whence a superb View is enjoyed.

We now return to the open space before the Deipara and follow the Via Carlo Rosini to the N.W. as far as the bifurcation; here we enter the Via Anfiteatro to the right, which brings us in less than 3 min. to the entrance of the Amphitheatre, the most interesting and perfect of all the ruins of Pozzuoli (adm. 1 fr.; Sun. gratis).

The **Amphitheatre** rests on three series of arches, which were surrounded by an external court; the two principal entrances were adorned with triple colonnades. The major axis of the building is 472 ft. long, the minor 384 ft.; the arena 236 by 138 ft. The imperial seat was distinguished by Corinthian columns of black marble. A number of subterranean passages and chambers for the gladiators, wild beasts, etc., have been excavated. By means of a water-conduit (to the left of the principal entrance) the arena could be laid under water when naval combats were to be represented; the outlet is in the principal passage. Under Diocletian St. Januarius and his companions were thrown to the wild beasts here in vain, before they were put to death near the Solfatara.

On quitting the Amphitheatre we may either return to the bifurcation mentioned above and thence descend the paved Strada Mandra immediately to the right, near its end turn to the right, and cross

the highroad diagonally (see below); or we may turn at once to the right from the Amphitheatre and proceed, with a fine view of the Bay of Pozzuoli, to (10 min.) the Uffizio Daziario, there turn sharply to the left and descend the highroad to (8 min.) the junction of the just-mentioned Strada Mandra. Hence we proceed to the right, and after 4 min. cross the railway to the Scrapis lane and the Serapeum.

The so-called **Serapeum**, an ancient market-hall (macellum; see p. 379), or a bath, consisted of a square court, enclosed by forty-eight massive marble and granite columns, with thirty-six small chambers adjoining. The portico rested on six Corinthian columns (three of which remain), once bearing a rich frieze. In the centre of the court stood a circular building, surrounded by a peristyle of sixteen Corinthian columns of giallo antico.

The central portions of the columns are pitted with the borings of a species of shell-fish *(lithodomus lithophagus)*, whence it has been assumed that the entire region sank at one time below the level of the sea. Another explanation of the the borings is that the columns may at one time have belonged to a fish-tank in the market-hall (see above).

The Railway to Cumæ traverses a short tunnel beyond Pozzuoli and then passes the *Stabilimento Armstrong*, a branch of the well-known cannon and armour-plate works of Armstrong & Co. at Newcastle. Fine retrospect of Pozzuoli on the left. — $1^1/_4$ M. (from Pozzuoli) *Arco Felice*, a station whence a road leads to the Arco Felice (2 M.; p. 369). The railway skirts the base of the *Monte Nuovo* (455 ft.), a volcanic hill, upheaved in 1538.

$2^1/_2$ M. *Lucrino*, a station at the E. end of the small *Lacus Lucrinus*, which is separated from the sea by a narrow strip of land. The lake was famed for its oysters in ancient times, and the oyster-culture has recently been revived. About $^1/_2$ M. to the N. lies the *Lacus Avernus*, which was regarded by the ancients as the entrance to the infernal regions. Augustus connected this lake with the sea by a canal and converted it into a naval harbour, but every vestige of these works was destroyed at the upheaval of the Monte Nuovo.

The railway runs with the highroad along the strip of land between the Lucrine Lake and the sea, and pierces the *Punta dell' Epitaffio*, round which the road runs. To the right, before we enter the tunnel, lie the *Bagni di Nerone*, a long passage in the rock, at the farther end of which rise several warm springs. The railway threads another and shorter tunnel, beyond which, to the right, are the so-called Temple of Diana (p. 368), and to the left, $^1/_2$ M. from the Lacus Lucrinus and 3 M. from Pozzuoli, the station of —

Baia. — **Restaurants** (comp. p. 364). Vittoria, near the station, déj. $3^1/_2$, D. 5 fr.; Hôtel de la Reine (see p. 368).

Carriages (one-horse, for 3 pers.) meet the trains; drive to Miseno and the Lago del Fusaro, including waiting at the Piscina Mirabilis and at Cape Miseno, which is ascended on foot, about 6 fr. (previous bargain

necessary). — Walkers require about 6 hrs. for this expedition; guide unnecessary.

Baia, the ancient *Baiae,* situated on the bay of the same name and commanding a charming view, was the most famous and magnificent watering-place of ancient Rome during the late-republican and imperial epochs. Of the imposing baths and villas of the Romans, the foundations of which were often thrown far out into the sea, nothing but desolate fragments now remain. In modern times these ruins are often exalted into temples, or otherwise dignified in a manner for which there is not the slightest foundation. The principal remains consist of three large vaults which belonged to baths.

We first observe in a vineyard opposite the station, which affords a sufficiently good view of it, a large octagonal building, with a circular interior and a half-preserved dome, styled a *Temple of Diana.*

Turning to the right on quitting the station, about 150 paces bring us to the Hôtel de la Reine, immediately before which, to the right, is the entrance to another vineyard, containing a large circular building, with a vaulted ceiling, open in the centre. This is called a *Temple of Mercury.* Fine echo in the interior (fee 30-50 c.; women here offer to dance the tarantella for the traveller's entertainment, 50 c.).

About 100 paces farther along the highroad is situated the *Temple of Venus,* an octagonal structure with a vaulted ceiling.

The highroad, passing a few modern villas, skirts the bay, and then, passing several columbaria, ascends the hill occupied by the *Castle of Baia,* which was erected in the 16th century.

About 2 M. beyond Baia we reach the village of **Bacoli,** built among the ruins of an antique villa.

Farther on, near the former bay (now sanded up) called the *Mare Morto,* which in antiquity formed the inner basin of the naval harbour of Misenum constructed by Augustus, the road forks: the branch to the right leads to Miniscola (p. 369), and that to the left in a straight direction to Misenum.

From the latter branch, 60 paces beyond the fork, a footpath ascends to the right. On reaching the top another turn to the right brings us in 5 min. to the entrance of the **Piscina Mirabilis,** an admirably-preserved reservoir, 230 ft. in length, 85 ft. in width, with a vaulted ceiling supported by 48 massive pillars. Key at the adjacent Villa Greco (painted yellow; 30 c.). — Following the top of the hill in the same direction for 7 min. more we reach a cottage the roof of which commands a very fine *View, though inferior to that from the Capo Miseno.

The road to Misenum crosses the narrow canal connecting the Mare Morto with the harbour of Misenum, passes a white powder-mill (now abandoned), and ends at (1/2 M.) the village of *Miseno.* (Carriages cannot go farther.) The ascent (to the top and back 1-1 1/4 hr.) is fatiguing for ladies. A boy may be taken as guide ('in

coppa', to the top; 40-50 c.). We ascend to the right beyond the church and follow the main road to the farm, a little before which we strike off again to the right by a steep and narrow path leading to the summit through vineyards.

The **Capo Miseno** (300 ft.) is a conspicuous crater rising from the sea, and resembles a huge tumulus. Virgil (Æn. vi. 232) describes it as the burial-place of Misenus, the trumpeter of Æneas. The little platform on the summit commands one of the most striking *Views in the environs of Naples (20 c. to proprietor). It embraces the bays of Naples and Gaeta and the surrounding heights, with the peculiarity that the spectator appears to stand in the midst of a complicated assemblage of straits, peninsulas, bays, lakes, and promontories. On the side next the sea rises a picturesque mediæval watch-tower; in front is a lighthouse.

From the cape we return to the point where the road forks and follow the road passing to the N. of the Mare Morto. After about $^1/_2$ M. the road again forks; we follow the branch to the right, leading between the *Monte di Procida,* a tufa hill covered with vineyards yielding excellent wine and strewn with fragments of ancient villas, and the *Monte de' Salvatichi,* to (2 M.) Torregáveta and ($2^1/_2$ M.) the Lago del Fusaro (see below).

The footpath crossing the narrow strip of coast called the *Spiaggia di Miniscola,* about 1 M. in length, separating the sea *(Canale di Procida)* from the Mare Morto, has been closed by the military authorities. At the foot of the Monte di Procida is the landing-place *(Sbarcatoio)* for boats to Procida (p. 370; $1^1/_2$-2 fr.).

The distance by Railway from Baia to the Lago del Fusaro is little more than $^1/_2$ M. Immediately beyond Baia is a short tunnel.

The **Lago del Fusāro,** the *Acherusia Lacus* of the ancients, perhaps served in early antiquity as the harbour of Cumæ. The cultivation of oysters is temporarily abandoned. At the station is an unpretending *Trattoria,* and 100 paces farther on is the entrance to the former *Ostricoltura,* with pleasure-gardens once much frequented. Opposite, in the lake, is a casino, erected by Ferdinand I.

The railway ends, $1^1/_4$ M. farther on, at *Torregáveta,* on the sea, with a fine view of Ischia. (Steamboat to Ischia, see below.)

From the Lago del Fusaro a walk of about $^3/_4$ hr. by the road running to the N. past the Ostricoltura brings us to **Cumæ,** the ancient Greek town of *Kyme* (p. 337). Fragments of the huge external wall of the Acropolis are still standing. We may return thence by the road which passes beneath the *Arco Felice* ($^3/_4$ M. to the S.E. of Cumæ), an ancient viaduct 65 ft. high and 20 ft. broad, and so reach the station of Arco Felice (p. 367; about 1 hr.'s walk in all).

b. Ischia.

An Excursion to Ischia takes $1^1/_2$-2 days, and although the scenery is charming and the view from Epomeo magnificent, the hurried traveller does not usually include it in his programme.

Steamers. 1. From March 1st to May 31st the North German Lloyd

Steamers mentioned at p. 393 ply from *Naples* or *Capri* to *Casamicciola*; hours and fares, see p. 393. Embarking or disembarking at Casamicciola (see below). — 2. Steamers in connection with the *Ferrovia Cumana* (p. 364) leave *Torregaveta* (p. 369) thrice daily for *Procida* (1/2 hr.), *Ischia* (3/4 hr.), and *Casamicciola* (1 1/4 hr.). Fares from Naples (Corso Vitt. Emanuele station) to Procida 3 fr. 15, 2 fr. 30, 1 fr. 25 c. (return-tickets 5 fr. 5, 3 fr. 70 c., 2 fr.); to Ischia or Casamicciola 4 fr. 25, 3 fr., 1 fr. 85 c. (return 6 fr. 80, 5 fr. 40, 2 fr. 95 c.). Embarking at Torregaveta gratis, at Ischia 20 c. — 3. From Naples direct the steamboats of the *Società Napolitana di Navigazione a Vapore* ply from the quay at the Immacolatella Vecchia (Pl. G, 5; p. 341) once daily (at 2, 2.30, or 3 p.m. according to the season) to *Procida*, *Ischia*, and *Casamicciola*, returning from Casamicciola at 5.30 or 6 a.m. The voyage from Naples to Casamicciola viâ Procida and Ischia takes about 2 1/2 hrs.; fares 4 fr. 75, 2 fr. 80 c.; return-tickets, valid for 3 months, 8 fr., 4 fr. 15 c. Embarking or disembarking at Procida, Ischia, or Casamicciola, 20 c. each person. — 4. Steamers of the same company ply twice weekly (on Mon. and Thurs. at 8 a.m.) to *Procida*, *Ischia*, *Forio*, and the *Ponza Islands*, returning from Ischia on Tues. and Frid. at 12.40 p.m. The voyage from Naples to Procida takes 1 1/2 hr.; to Ischia 2 1/4 hrs.; to Forio about 3 hrs. — 5. From June 1st to Sept. 30th another steamboat leaves Naples every morning at 9.30 for (2 1/2 hrs.) *Casamicciola*, returning at 3.30 p.m. Fares as above (No. 3).

The first steamboat-station is *Procida*, the capital of the small island of the same name lying to the N.E. of Ischia, with white flat-roofed houses and a castle above.

Ischia, the *Pithecusa* of antiquity and the *Iscla* of the 9th cent., the largest island near Naples, is about 19 M. in circumference, without taking the numerous indentations into account, and has about 25,000 inhabitants, who are principally engaged in the culture of the vine and other fruit, and to a certain extent in fishing. Like Procida, it is of volcanic origin.

Stretching along the E. coast lies Ischia, the capital of the island, with a *Castle* (15th cent.) situated on a lofty isolated rock and connected with the land by a stone causeway. About 1 1/2 M. to the N.W. is the harbour, *Porto d' Ischia*, with warm salt-springs and a royal park and casino (now a bath-house). (From Ischia to Casamicciola by road, 1-1 1/2 hr.)

The steamer now reaches its terminus, on the N. coast of the island (1 1/4 hr. from Torregaveta), at—

Casamicciŏla. — Arrival by Sea. Landing or embarking 15 c., with luggage 20 c. each pers.; in a separate boat 1 fr. Porter for conveying luggage to a cab, 20 c. each trunk, greater distances 40-50 c.

Hotels, generally well spoken of, with gardens and view. On the hill, about 3/4 M. from the Marina, Dombré's Gr. Hôt. Piccola Sentinella, R. 3-5, L. 1/2, B. 1 1/4, déj. 3, D. 4 1/2, pens. 7-10 fr.; Bellevue, R. 2-5, L. & A. 1, B. 1 1/2-2, déj. 3, D. 5, pens. 8-10 fr.; Gr. Hôt. Sauvé, R. 2-3, L. & A. 1, B. 1, déj. 2 1/2, D. 4, pens. 7-10 fr.; Eden Hotel, R. 3, L. & A. 1, B. 1/2, déj. 2 1/2, D. 3 1/2 fr., wine incl., pens. 6-7 fr.; Quisisana, Partenopeo, Centrale (with café), all in the upper town. — Near the Marina: Hôt. delle Terme, near the bath-houses (p. 371), R. from 2 1/2, déj. 2 1/2, D. 3 1/2, pens. 6 1/2-8 fr.; Hôt. del Vesuvio, same proprietor and prices as the Terme (these two are open from April only); Hôt.-Pens. Pithecusa, R. 2 1/2, déj. 2 1/2, D. incl. wine 4, pens. from 6 fr. Pension charges not usually granted for less than a week's stay.

The only hotels open in winter are the Piccola Sentinella, Bellevue, Sauvé, and Eden.

CONTORNI DI NAPOLI

Scala di 1: 400,000

Miglia Tedesche
Miglia Italiane
Chilometri

F Fiume M. Monte P. Punta Sc. Scoglio

Acquedotti Lave

Tramvia

S. A. S. Agata
C. Caprile
D. Deserto
Me. Metrano
Mo. Montecchio
Sc. Schiazziano
Tr. Traigliano

Geograph. Anstalt von

Wagner & Debes, Leipzig

Cab with one horse, per drive 70 c., or 1½ fr. for the first hr. and 1 fr. each additional hr.; with two horses, 1½, 2½, and 1 fr. Drive round the island, one-horse carr. 6-8, two-horse 12 fr. — **Boats** for 1-4 pers., first hr. 2, each additional hr. 1 fr.; each additional pers. 20 c. more.

Casamicciola, rebuilt under government superintendence since the terrible earthquake of 28th July, 1883, in which over 1700 lives were lost, now consists of groups of houses scattered on the slopes of the Epomeo, with a population of 3730. The higher points command beautiful views over the Gulf of Naples to Vesuvius, etc. The little town is frequented from May to August by numerous visitors, on account of its cool and healthy situation and warm alkaline and saline springs; and it is a pleasant resort even in spring and autumn. The *Gurgitello,* the principal spring, rises in the *Vallone Ombrasco,* 154 ft. above the sea-level, with a temperature of 147° Fahr., and its water is used for baths, douches, inhalation, etc., in the bath-establishments of *Manzi* and *Belliazzi* (100-115 ft.). The baths for the poor *(Monte della Misericordia),* with accommodation for 400 bathers, are on the Marina. The victims of the earthquake of 1883 are interred in the high-lying *Campo Santo,* at the foot of the *Monte Rotaro* (870 ft.), to the E.

The road continues in a W. direction to *Lacco Ameno,* with a handsome church, and then bends to the S.W. before reaching *Forio,* a little town on the W. coast, with 3640 inhab., where the Ponza steamers touch (p. 370).

The ascent of the ***Epoméo** (2590 ft.), an extinct volcano in the middle of the island (last recorded eruption in 1302), takes 6-7 hrs. from Casamicciola, including stay at the top (horse or donkey 4-5 fr.). It is most conveniently accomplished from *Fontana* (carriage from Casamicciola viâ Porto d'Ischia and *Barano* in 2-2½ hrs.), whence the return may be made viâ *Panza,* Forio, and Lacco (see above; carriages, see above; provisions should be taken). An easy footpath leads from Fontana to the summit in ¾ hr. — The summit falls away on the N. side almost perpendicularly, but is less steep on the other three sides. A little below the top is the convent of *San Nicola,* hewn in the volcanic tufa, from which the mountain is also called *Monte San Nicola.* Wine and bread (bargaining necessary) may be obtained from the hermit who is now the sole occupant of the convent. Passages and steps cut in the rock ascend to the *Belvedere,* commanding a strikingly beautiful panorama, embracing the bays of Gaeta and Naples.

c. Mount Vesuvius.

For an expedition to Vesuvius bright weather is highly desirable. The great majority of travellers avail themselves of the arrangements of *Messrs. Thomas Cook & Son* (p. 337), who convey travellers to the top of the cone and back for 21 fr. each; that charge including the *Drive* from Naples to the foot of the cone (4 hrs.) and back (2½ hrs.), the ascent and descent by the **Wire-Rope Railway** (3 hrs., including stay at the top),

the services of the guide, and all gratuities and fees, except for the official guides on the summit (see p. 373). Tickets should be taken the day before. The conveyances start from the Piazza dei Martiri at 8.30 or 9 a.m. in winter and at 7 a.m. in summer. Travellers or parties who desire to keep by themselves pay the following rates: 1 pers. 36 fr., 2 pers. 25 fr., 3 pers. 23 fr., 4 or 5 21 fr. each as above; these may order the carriage to call for them at their hotel at any convenient hour. When Vesuvius is covered with snow, Cook's excursions are suspended. — An *Electric Railway* from Santa Maria a Pugliano (terminus of the tramway No. 9, p. 334) to the ($4^1/_2$ M., in 40 min.) lower station of the Wire-Rope Railway was opened by Messrs. Cook in 1903.

The ascent **on Horseback** is fatiguing and not adapted for ladies; it is best made from *Torre Annunziata* or from *Pompeii*. The hotel proprietors at Pompeii procure carriages, horse, and guide for an inclusive charge, which, however, must be strictly agreed on beforehand to the smallest detail. The proprietor of the *Hôtel Suisse* charges 12 fr. with, or 7 fr. without carriage; that of the *Hôtel Diomède* 15 fr. inclusive of the ride on horseback to the top of Fiorenza's path; the *Albergo del Sole* charges 5 fr. for horse and guide. A gratuity to the guide and horse-boy is expected.

All the above charges are exclusive of the fees exacted by the Official Guides at the summit of the crater, who are appointed by the commune of Resina, and whose attendance is obligatory (for 1 pers. 4 fr., 2 pers. $3^1/_2$ fr. each, 3 pers. 3 fr. each, 4 pers. $2^1/_2$ fr. each).

The highroad, with its stream of traffic, quits Naples at the Castel del Carmine (p. 341), skirts the Marinella, and crosses the shallow *Sebeto* by the *Ponte della Maddalena*. The red building to the right is used as a barrack and a granary *(Granili)*. The road now runs along the coast, which as far as Torre del Greco is so covered with villas and houses as to resemble a long street. Maccaroni hung out to dry is seen on every side. The first village is *San Giovanni a Teduccio*, which is adjoined by the little town of *La Barra*. We next reach *Portici* and *Resina* (p. 374), which stretch for 2 M. along the road, the boundary between them being immediately beyond the royal palace, through the court of which the road passes.

Beyond the entrance to the excavations of Herculaneum (*Scavi di Ercolano*, p. 374) the highroad continues to skirt the coast to Torre del Greco, Torre Annunziata, etc. (immediately on the right is the *Villa Favorita*, a former royal residence), while the road to Vesuvius diverges to the left and begins to ascend. The luxuriant vineyards here, which are interspersed with gardens and cottages, presenting a picture of teeming fertility, yield the famous 'Lacrimæ Christi' wine. Higher up, beyond the garden-walls, the beautiful view is gradually disclosed. In about $^3/_4$ hr. we reach the huge dark lava-stream of 1872, the other arm of which we can trace down to San Sebastiano and Massa di Somma, and which the windings of the road cross several times.

In $^3/_4$ hr. more we reach the *Chapel of San Salvatore* and the *Royal Observatory* (near it, a hotel and osteria belonging to the railway), situated 1995 ft. above the level of the sea, on the *Colle Canteroni*, a ridge which divides the lava-streams descending from the crater into two branches. The road constructed by government

ends about $^1/_4$ M. beyond the observatory. The continuation (about $1^3/_4$ M.) was built by the railway-company and has been acquired by Messrs. Cook (whose tickets must be shown or purchased here). The road at first leads towards the S.E., and then ascends in long windings to the *Stazione Inferiore* (2605 ft.), where there is a *Restaurant (déj. $3^1/_2$ fr.). Checks for the railway are issued on the arrival of the carriages. The Wire Rope Railway is 900 yds. long, and the upper end (3885 ft.) is 1280 ft. higher than the lower. The ascent or descent in the train takes 12 minutes. At the upper station Messrs. Cook's representatives and the guides appointed by the commune of Resina (p. 374) are in waiting, and the travellers are conducted over ashes and slag to the (10-15 min.) summit of the crater.

Those who dread the slight exertion of the final climb may engage a 'portantina' or porte-chaise (10 fr. to the top and back) to carry them from the upper station; or avail themselves of an 'aiuto' or strap drawn by a sturdy man (2 fr.). — A total stay of 3 hrs. on the mountain is allowed; those who remain longer do so at the risk of finding no disengaged seat in the train. The coachmen below also are not bound to wait longer. — The descent to the lower station on foot, over the loose ashes, takes scarcely 10 minutes.

The Ascent from Pompeii (p. 374) is best made viâ *Boscotrecase*, $^3/_4$ hr's. drive (one-horse carr. $1^1/_2$-2 fr., or we may take the train to Torre-Annunziata Stazione Città, and drive thence, which saves time; comp. p. 375). The foot of the cone is reached in 2-$2^1/_2$ hrs. by a good bridle-path leading through vineyards and across lava. Thence the easiest ascent is by the zigzag bridle-path constructed by *B. Fiorenza*, which, however, ends about 300 ft. below the edge of the crater. At the foot of this bridle-path (2390 ft.) is a restaurant (*Casa Fiorenza*, with bedrooms) and at the top (3915 ft.) is a hut at which refreshments may be obtained. The charge for the use of the bridle-path is 7 fr.; the ascent on foot takes about $1^1/_4$ hr.

***Mount Vesuvius,** which varies in height between 4000 and 4275 ft., according to the different effects of the eruptions, has for the last 300 years been the only active volcano in the neighbourhood of Naples (comp. pp. 363, 366). In ancient times, as we gather from the geographer Strabo (d. A. D. 24), it had remained quiescent for so long a period that its dangerous character had been entirely forgotten. In 63 A.D. the volcanic nature of the mountain manifested itself by a fearful earthquake, which destroyed a great part of the prosperous environs, and seriously damaged Herculaneum and Pompeii. This was repeated at intervals during the following years, until, on 24th Aug., 79, the first (recorded) eruption took place with appalling fury, hurling its ashes and streams of glowing lava far and wide over this smiling district, and overwhelming Pompeii and Herculaneum in lasting ruin. During the middle ages nine important eruptions are recorded down to 1500, and from that period until the present time about fifty more. A terrible outbreak occurred between the 24th and 30th April, 1872. A huge stream of lava issued from

the *Atrio del Cavallo*, a sickle-shaped valley which separates the cone proper of Vesuvius from the *Monte Somma* (3715 ft.) on the N.E., and was split into two branches by the spur on which the Observatory stands (the undismayed director, Signor Palmieri, remained at his post); it then flowed down the slope in a torrent 3 M. long. At the same time the crater poured forth huge volumes of smoke mingled with red-hot stones and lava to a height of 4200 ft., whilst clouds of ashes rose to double that height. A period of quiescence then ensued until 1885. Slight eruptions have since occurred, and a more considerable one, from the central crater, in May, 1900.

The ascent to the top, besides affording a close inspection of the actual crater, which is most impressive when in process of eruption (the cloud of smoke by day or the fiery glow at night can be clearly seen from Naples), is further rewarded by a grand view over land and sea extending as far as the Ponza Islands and Monte Circeo on the N.

d. Pompeii.

FROM NAPLES TO POMPEII *(Railway to Salerno and Battipaglia)*, 15 M., express in 32 min., ordinary trains in ca. 1 hr. (fares 2 fr. 80, 1 fr. 95, 1 fr. 30 c.; return 4 fr. 30, 3 fr. 10, 1 fr. 85 c.). — Tramway to Portici, Resina, and Torre del Greco, No. 9, see p. 334.

The train crosses the *Sebéto* (to the right, the Granili, p. 372). We obtain a fine retrospect of the Castel Sant' Elmo; farther on the Posilipo, the sea and Ischia, the island of Capri opposite, and the peninsula of Sorrento become visible.

5 M. **Portici**, with 14,239 inhab., has a small harbour formed by a mole. It is also the station for *Resina* (pop. 20,152), a town built partly on the lava masses which covered *Herculaneum*, partly on those of 1631.

On leaving the station we follow the main street to the right, and after 7 min. turn to the left ('Linea Daziaria del Comune di Resina'); in 5 min. more, near the palace of Portici (on the left), we reach the high-road, mentioned at p. 372, which we follow to the right. Over the entrance is the inscription, 'Scavi di Ercolano'. Admission 2 fr., for which a guide is provided (no fees); on Sundays gratis.

Herculaneum, the *Heracleia* of the Greeks, was buried by a stream of mud which flowed from Vesuvius during the eruption of A.D. 79, and subsequent eruptions increased the depth of the superincumbent mass to 40-100 ft. The thickness and hardness of this mantle (unlike Pompeii, p. 376) repulsed the efforts of the ancient excavators. The first systematic attempt to explore it was made in 1719, when a shaft *(pozzo)* was sunk which revealed the site of the Roman theatre. 'Pozzo' also means a 'well', and the story got abroad that the discovery had been accidentally made in sinking a well. Farther excavations, which resulted in the discovery of some of the greatest treasures in the Naples museum, were made at a later period, only to be in most cases again covered up. — The visit, which may be combined with that to Pompeii, or added (in the evening) to an ascent of Vesuvius, scarcely repays those whose time is limited.

Farther on, to the left, appears Vesuvius. The line skirts the coast and penetrates the huge lava-stream of 1794, 38 ft. in thickness and 700 yds. in breadth.

7½ M. **Torre del Greco** (**Grand Hôt.-Pens. Santa Teresa*, of the first rank, R. from 4, B. 1½, déj. 3, D. 5, pens. 8-10 fr.; *Eden Hotel*, R. 3-4, pens. 7-8 fr.), with 35,328 inhabitants, stands on one of the lava-streams of 1631. It was partially destroyed by the lava-streams of 1737 and 1794, and still more by the eruption of 1861. These visitations, however, do not deter the inhabitants from rebuilding their dwellings, and their frequency has given rise to the jesting saying: '*Napoli fa i peccati e la Torre li paga.*'

12½ M. **Torre Annunziata,** *Stazione Città*, a town of 25,070 inhab., with a small harbour and a fine view of the bay of Castellammare. From the station to *Boscotrecase*, where the bridle-path to the top of Vesuvius begins (p. 373), is a walk of 25 min. (carr. to Pompeii 1 fr., landau 2 fr.; there and back 2 fr. or 3½ fr.). — 14 M. *Torre Annunziata, Stazione Centrale*, the junction for the lines from Caserta (p. 331) and to Castellammare and Gragnano (p. 388). Passengers by express train alight here for Pompeii (1¼ M., see below); the charges for carriages are the same as from Stazione Città.

The railway to Pompeii and Salerno now bends inland. — 15 M. *Pompeii;* the only express train that stops here is the 2. 15 p. m. from Naples.

Pompeii. — **Hotels.** Hôtel Suisse, R. 2-4, B. 1-1½, déj. 3, D. 4, pens. 6-8 fr.; Hôtel Diomède, R. from 2, L. ¼, A. ½, B. 1, déj. 2½-3, D. 3½-4 (both incl. wine), pens. from 5 fr. — Near the Amphitheatre (p. 381), Albergo del Sole, unpretending, and frequented by scholars and artists, R. 1½, déj. 2-2½, D. 3 (both incl. wine), pens. 5 fr.

The Entrance to the Ruins is about 200 paces from the railway-station, near the Hôtel Diomède and Hôtel Suisse. No attention should be paid to the '*Guide Autorizzate Private*' or other guides offering themselves outside. Admission on Thursdays and on Nov. 15th is gratis, but on those days no guides are provided and some of the houses are closed. On other days tickets cost 2 fr. (the coupon must be retained), and visitors are provided with a guide, who will open the houses kept locked, etc. A guide who speaks French or a little English will be assigned to the traveller on application. Implicit confidence cannot be placed in the guides for anything beyond mere technical explanations. They are forbidden to accept any gratuity. — The ruins are closed to visitors on New Year's Day, Easter Sunday, the first Sun. in June, Corpus Christi, Sept. 8th, Dec. 8th, and Christmas Day.

Duration of Stay. Visitors are admitted from 7 a.m. till 5 p.m. (in Aug. and Sept. till 6 p.m.). The guides are bound to consult the traveller's convenience as to the amount of time spent in the ruins; though crowds of sight-seers, usually arriving from Naples by the morning-express, allow themselves to be hurried through in 2 hours. A less superficial inspection may be accomplished in 4-5 hrs. Luncheon should be brought, for if the ruins be quitted and re-entered, the entrance-money is exacted a second time. An interesting work (which should be studied beforehand) is *A. Mau's* 'Pompeii, its Life and Art' (New York, Macmillan, 1899). — The inclusion in one day of an ascent of Vesuvius in the forenoon and a visit to Pompeii in the afternoon is too fatiguing for both mind and body to be recommended.

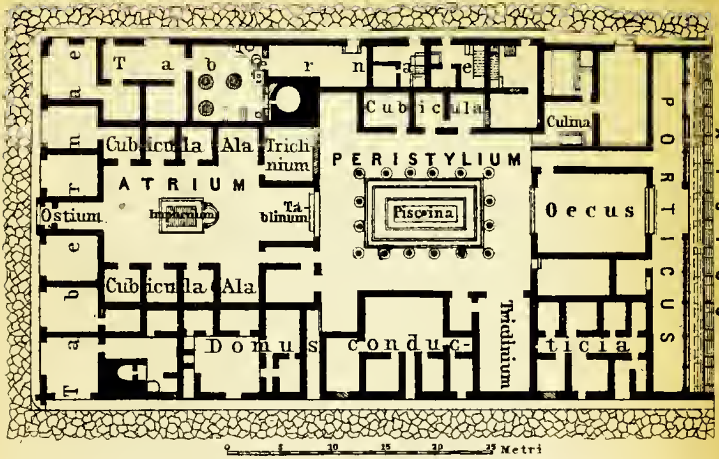
Pompeii was at the time of its final destruction a prosperous provincial town, with a population of 20-30,000 souls. After the

Samnite wars (B.C. 290) the original Oscan inhabitants became subject to Rome, and at the close of the Republic were completely Romanised. After the earthquake of 63 A.D., which destroyed a great part of the town, Pompeii was re-erected in the new Roman style composed of Greek and Italian elements. The new town was not quite completed when it was overtaken by the final catastrophe of Aug. 24th, 79, which buried the entire district in a deposit of pumice-stone 6-8 ft. in depth, covered with an upper layer of ashes, 3-6 ft. thick. Most of the inhabitants had time to escape. Immediately after the calamity the survivors doubtless rescued from the loose ashes as many valuables as they could, while the ruins were also ransacked for marble and precious stones; so that we now find the town in the condition in which it was consigned to oblivion by the ancients as no longer containing anything of value. Later eruptions increased the covering mantle to a depth of 20 ft., and during the middle ages Pompeii remained unknown. In 1748 some accidental discoveries attracted attention to the site again; but in the ensuing excavations only statues and valuables were extricated, the ruins being covered up again. Since 1860, however, a systematic plan of excavation has been in operation.

The town is built in the form of an irregular ellipse, the circumference of its walls measuring 2840 yds. The streets, bordered by side-walks, are paved with large polygonal blocks of lava. At intervals, especially at the corners, are placed high stepping-stones, leading from one side of the street to the other, intended for the convenience of foot-passengers. The waggons have worn deep ruts in the causeways. At the corners of the streets are public fountains. The notices painted in red letters on the house-walls correspond to our modern posters; they generally refer to the election of the municipal authorities, and recommend some particular individual as ædile or duumvir. It will be observed that even in antiquity the idle practice of scribbling on walls was not unknown.

The houses are slightly built of concrete (*opus incertum;* small stones consolidated with cement); bricks and hewn stone occurring only in the façades, door-posts, or corner-pillars. The living-rooms were invariably turned away from the street; the apartments that are found in some of the streets opening on the public thoroughfare were let as shops *(tabernae)* to merchants and artizans, and were generally in no way connected with the back part of the house. Most of the Pompeian houses (comp. the Plan, p. 378) are entered from the street by a narrow passage *(Fauces, Ostium)* sometimes preceded by a *Vestibulum* and leading to the large court *(Atrium),* surrounded by a covered passage, in the centre of which is the *Impluvium,* or reservoir for rain-water, situated below the *Compluvium,* a rectangular opening for light and air. On each side and sometimes in front were *Cubicula* or bed-rooms. The two open spaces at the

Pianta normale di casa pompeiana.
(casa di Pansa).

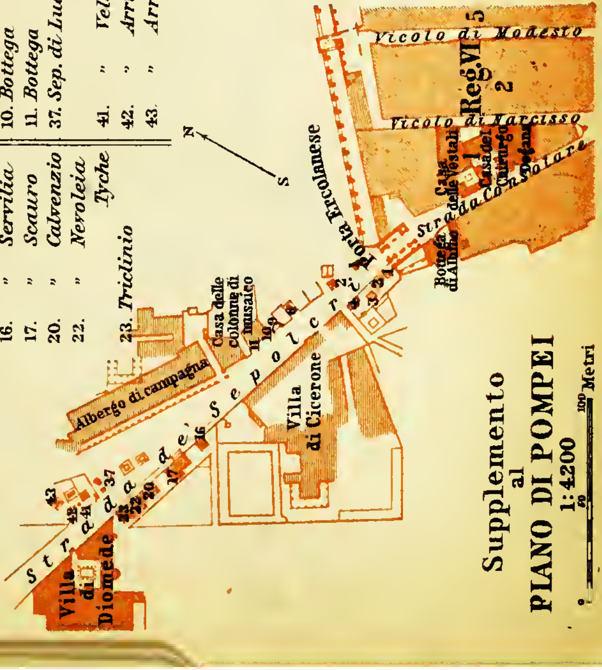


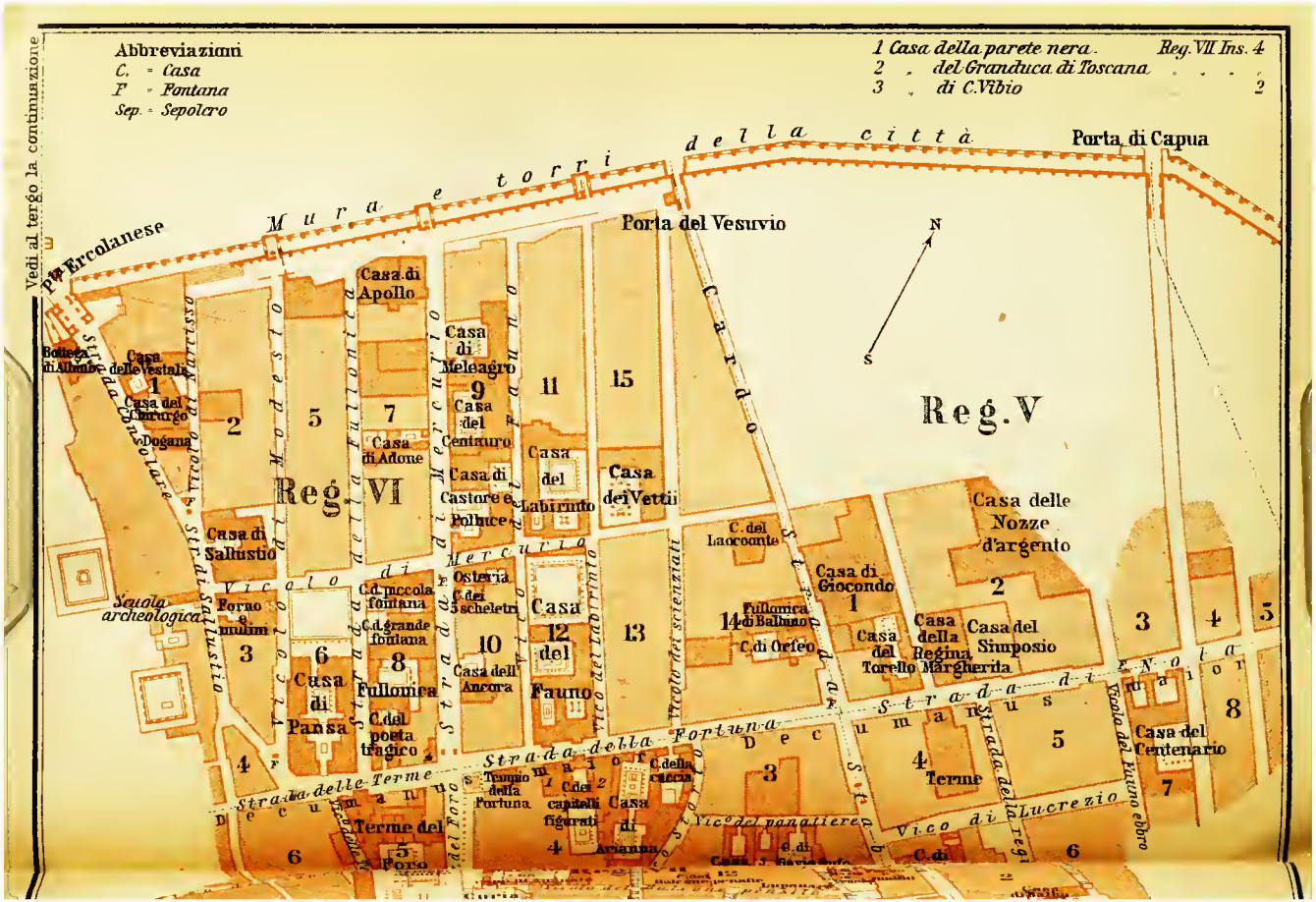
A sinistra:

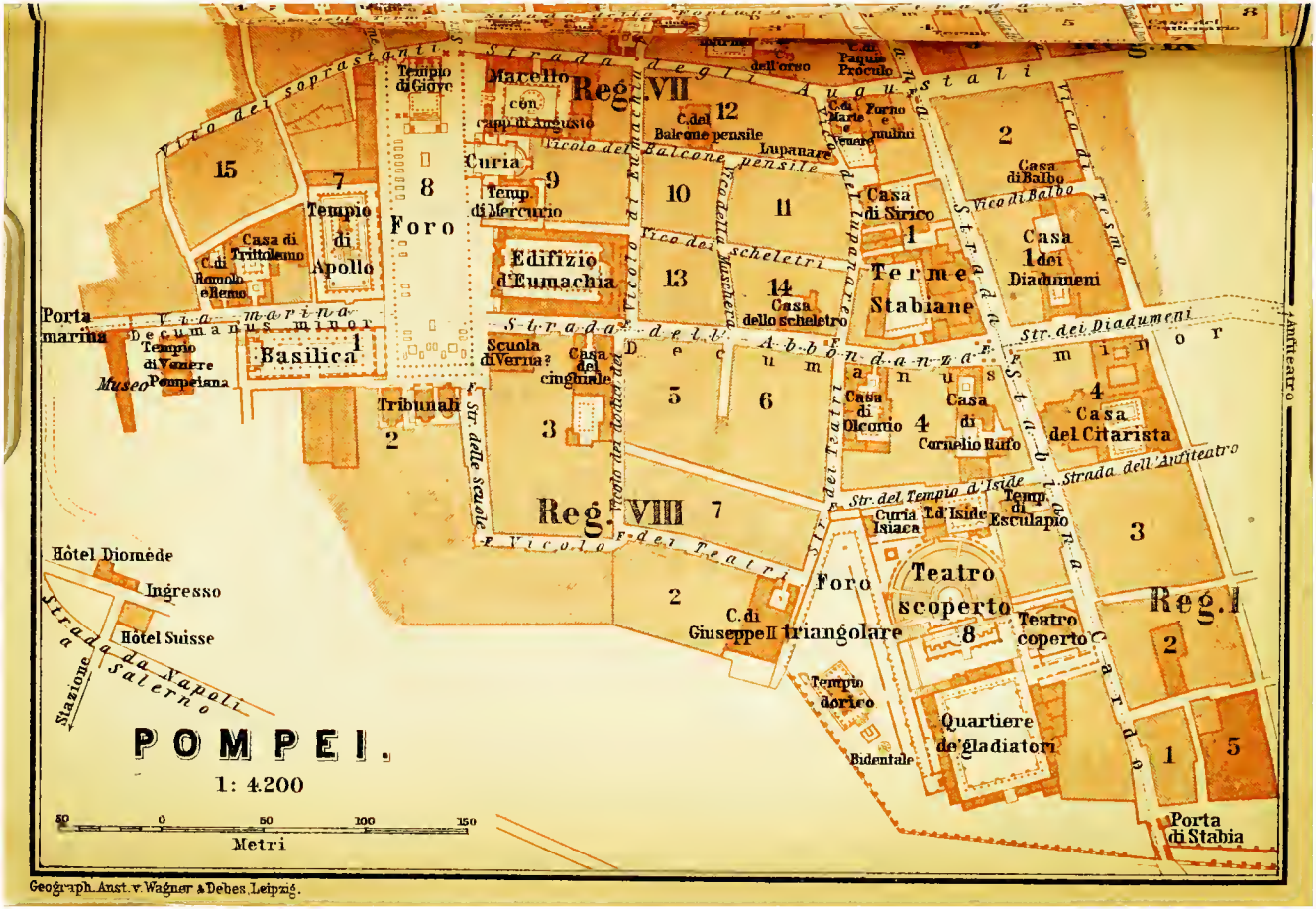
1. Sep. di Cerrinio
2. " Veio
3. " Porzio
4. " Mamia
16. " Servilia
17. " Scauro
20. " Calvenzio
22. " Nevoleia Tyche
23. Triclinio

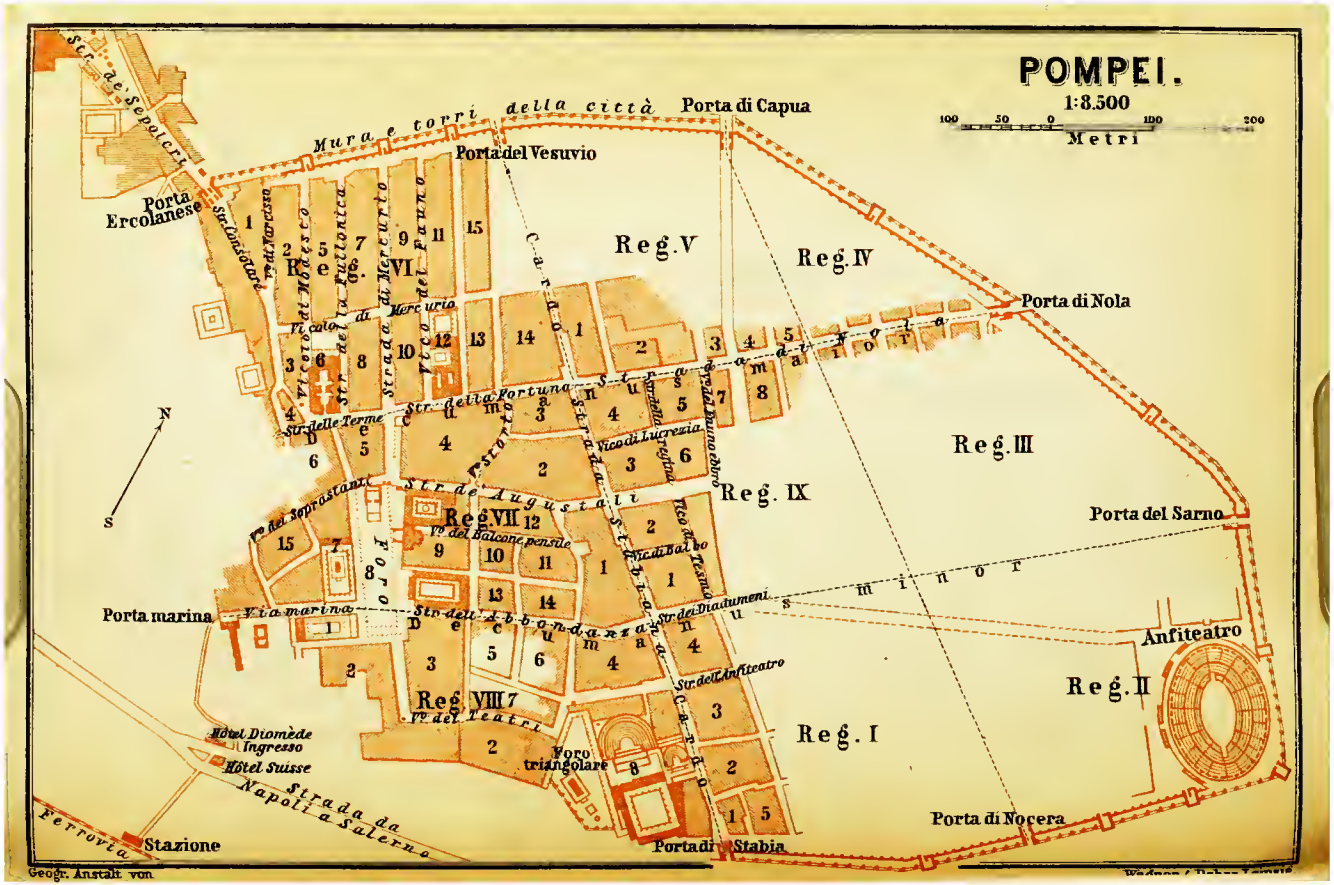
A destra:

1. Sep. distrutto
2. " di Terenzio
6. " delle ghirlande
9. Esedra
10. Bottega
11. Bottega
37. Sep. di Luccio Libella
41. " Velasio
42. " Arrio Diomede
43. " Arria




Vedi al tergo la continuazione
Abbreviazioni
C. = Casa
F = Fontana
Sep. = Sepolcro
1 Casa della parete nera . Reg. VII Ins. 4
2 , del Granduca di Toscana . . . .
3 , di C. Vibio 2
Porta di Capua
della città
Mura e torri
P.ta Ercolanese
Porta del Vesuvio
N
S
Reg. V
Reg. VI
Casa di Apollo
Casa di Meleagro
Casa del Centauro
Casa di Adone
Casa di Castore e Polluce
Casa del Labirinto
Casa dei Vetti
Casa delle Nozze d'argento
Casa di Giocondo
Casa della Regina
Casa del Simposio
Casa del Torello
Casa di Sallustio
Casa di Pansa
Casa del Centenario
Casa delle vestali
Casa del Chirurgo
Dogana
Scuola archeologica
Forno e mulini
Osteria e scheletri
C. piccola fontana
C. grande fontana
C. del poeta tragico
Fullonica
Casa dell'Ancora
Casa del Fauno
C. del Laocoonte
Fullonica di Balbino
C. di Orfeo
Terme
Terme del Foro
Tempio della Fortuna
Edes capitelli figurati
Casa di Arianna
C. della caccia
Strada di Mercurio
Strada della Fortuna
Strada delle Terme
Strada di Nola
Strada del Lucrezio
Vicolo di Mercurio
Vicolo del Labirinto
Vicolo del panettiere
Vicolo del Balcone pensile
Vicolo di Modesto
Vicolo di Narciso
Vicolo di Sallustio
Vicolo del Foro
Vicolo della Fullonica
Vicolo della Fullonica
Strada delle Consolari
Decumanus Inferior
Decumanus Maximus
Scala del buono ebbro


POMPEI.
1: 4.200
Metri
Porta marina
Museo
Tempio di Venere Pompeiana
Casa di Trittolemo
C. di Romolo e Remo
Tempio di Apollo
Tempio di Giove
Foro
Basilica
Tribunali
Macello con capp. di Augusto
Curia
Temp. di Mercurio
Edifizio d'Eumachia
Scuola di Verna?
Casa del cinghiale
Reg. VII
Reg. VIII
Reg. I
C. del Balcone pensile
Lupanare
C. di Paquio Proculo
Forno e mulini
Casa di Sirico
Terme Stabiane
Casa dello scheletro
Casa di Balbo
Casa dei Diadumeni
Casa di Olconio
Casa di Cornelio Rufo
Casa del Citarista
Curia Isiaca
T. d'Iside
Temp. di Esculapio
Teatro scoperto
Teatro coperto
Foro triangolare
C. di Giuseppe II
Tempio dorico
Quartiere de' gladiatori
Bidentale
Porta di Stabia
Anfiteatro
Hôtel Diomède
Ingresso
Hôtel Suisse
Stazione
Strada da Napoli a Salerno
Strada degli Augustali
Vico dei soprastanti
Vico del Balcone pensile
Vico dei scheletri
Vico di Balbo
Vico di Tesmo
Strada dell'Abbondanza
Decumanus minor
Strada Stabiana
Str. dei Diadumeni
Str. del Tempio d'Iside
Strada dell'Anfiteatro
Str. delle Scuole
Vicolo dei Teatri
Vicolo dei Balcone pensile
Vicolo dei Eumachia
Vicolo dei Teatri
Str. dei Teatri
Strada Cardo
Geograph. Anst. v. Wagner & Debes, Leipzig.



Geogr. Anstalt von

back on either side were known as *Alae* or wings (in Rome it was the custom, among the wealthier citizens, to preserve the statues of their ancestors in the alae). Behind the atrium is a large apartment opening into it, called the *Tablinum*. This front portion of the house was devoted to its intercourse with the external world; and it was here that the patron received his clients and transacted business. The rest of the house was destined solely for the use of the family. Its centre also consisted of a court or garden, enclosed by columns, and thence termed *Peristylium*. Sometimes there is a flower-garden *(Xystos)* beyond the peristyle. Opening off the peristyle are the dining-room *(Triclinium)* and the parlour or drawing-room *(Œcus)*; the position of kitchen *(Culina)* and cellar varied. The upper floor was destined principally for the slaves. Most of the apartments are very small, as the family worked and spent their time in the airy courts.

The wall-decorations in Pompeii lend it a peculiar charm. In spite of their hasty and superficial execution, we see in them the last feeble trace of that combined art and beauty which with the later Greeks permeated life in every vein. Instead of marble, which is rarely met with in private houses, brightly painted stucco, in which red and yellow predominate, is used to cover walls and columns. The best of the mural paintings have been removed for protection to the museum at Naples; many, however, of those left merit inspection.

To judge from appearances, the artists must have resorted, more or less freely, to pattern-books for the greater part of these mural decorations. A vast number of graceful designs, both of form and figure, were in existence for masters and workmen to draw upon. Thus we see vistas of airy fantastic forms architecturally disposed and decked with wreaths and garlands which delusively mask the narrow limits of the allotted space; while, by way of completing the illusory effect of this mock architecture, graceful figures move in the midst, or from the open window look in upon the chamber. Arabesques, sprays and borders of foliage and flowers, and garlands gracefully enliven and divide the walls; while in the midst of the enclosed spaces, from a dark background, figures single or in pairs stand out in dazzling relief: dancing maidens, Eros playing the lyre which Psyche holds, Satyrs and Nymphs, Centaurs and Bacchantes, female figures with candelabra, flowers, and fruits. Separate pictures tell the story of the unsusceptible Narcissus, of Adonis the favourite of Aphrodite, whose early loss the goddess bewails with Eros, of Phædra's shameless passion for Hippolytus; the loves of Apollo and Daphne, of Ares and Aphrodite, Artemis and Actæon, Ariadne abandoned by Theseus, the story of Leda, the life and pursuits of Bacchus and his followers, of the god finding the forsaken Ariadne, and of Satyrs pursuing Nymphs. Scenes of terror, too, there are — Dirce bound to the Bull, Medea meditating the murder of her children, the sacrifice of Iphigeneia — but even these are rendered with so much sensuous beauty that they do not clash with the gladsome world of exuberant life about them. Bits of landscape, houses with trees, rocks, or a grotto on the strand are suggestive of idyllic delights. And around these more conspicuous figures are grouped an accompaniment of small friezes with pictorial accessories, grave and gay, still-life, animals and incidents of the chase, pygmies, masks, fresh fruit, and household vessels.

From the entrance we proceed first to the *Porta Marina,* or W. gate of the town, which is adjoined by a vaulted archway between ancient magazines. On the right in this archway is the entrance to the —

Museum, arranged in three rooms. Among the exhibits are casts and models of doors, windows, shop-shutters, and other objects in wood; also objects in terracotta, bronze vessels, and skulls and skeletons of men and animals.

In glass-cases are preserved several *Casts of Human Corpses* and one of the body of a dog. Although the soft parts of the bodies had decayed in course of time, their forms frequently remained imprinted on the ashes, which afterwards hardened. This was ingeniously turned to account by *Fiorelli* (p. 380), who, after carefully removing the bones, filled the cavities with plaster. Among the figures are a young girl with a ring on her finger; an old and a young woman; a man lying on his face; and a man lying on his left side with remarkably well-preserved features.

The Via Marina (*Decumanus Minor* †), in which, immediately to the right, are the scanty remains of a *Temple of Venus Pompeiana,* or goddess of the town, ascends hence in a straight direction to the Forum, ending its course between the Basilica (now usually entered by a side-door) and the temple of Apollo.

The **Basilica** (Reg. VIII, Ins. 1), the façade of which fronts the Forum, was used both as a market and a law-court. Round the interior, which was roofed in, runs a passage with twenty-eight brick columns. The elevated tribunal at the end of the building was occupied by the judge.

The **Temple of Apollo** (Reg. VII, Ins. 7), identified as such by an Oscan inscription on the flooring (a reproduction; original at Naples), is an edifice of early origin, but was restored after the earthquake of 63.

We first enter a large Court with forty-eight columns, originally Ionic, which had been converted by means of stucco into Corinthian, but this coating has now fallen off. As the side towards the forum was not parallel with it, the wall, in order to prevent the eye being offended by this irregularity, was furnished in the interior with eight buttresses, each projecting farther than the last. The temple itself rises in the centre of the court. Facing the staircase stands an *Altar,* with an inscription of the donors, the quatnorviri of the town. Against the columns of the portico are six bases arranged in pairs, which formerly bore six *Statues:* Mercury and (probably) Maia (marble hermæ), Apollo and Diana

† Officially the town is divided into nine 'Regions' (*Regiones;* indicated by Roman numerals) by the four principal streets supposed to connect the gates: the *Cardo* (central axis) and a parallel line to the E. (there is no street here), running from N. to S., and the *Decumanus Major* and *Decumanus Minor* (major and minor transverse line), running from E. to W. Each region is subdivided into *Insulae,* or blocks of houses bounded by four streets, each provided with an Arabic numeral. The number of the region and that of the insula is written up at every corner. Each house is also numbered. The streets within each region are numbered (*Via Prima, Via Secunda, Via Tertia,* and so on). The Italian names given formerly to the streets and houses, though somewhat arbitrary, are more easily remembered than these numerals, and they have therefore been retained in the following description and on our map.

(bronze statues), Venus and a Hermaphrodite (marble statues), all, with the exception of the Maia, which is lost, replaced by casts (the originals at Naples). To the left, in the corner in front of the bases of Venus and Diana, are two small *Altars*. The TEMPLE, which is approached by fourteen steps, was surrounded by a Corinthian colonnade and had a façade of six columns. Within the cella is the pedestal where the figure of the god stood. On the left was the conical *Omphalos*, the symbol of Apollo. — A chamber for the priests, decorated with mediocre paintings, adjoins a back-exit, through which we may reach the Forum.

The ***Forum** is bounded on the N. side by the temple of Jupiter; the other sides are enclosed by a colonnade. The open space in the centre was paved with large slabs and embellished with numerous statues. Twenty-two bases for the latter, five of which still bear inscriptions, dedicated to officials of high rank, are preserved. Above the lower Doric columns of the colonnade rose a second series of the Ionic order, thus constituting an upper, covered passage, approached by steps, several of which are still preserved. The Forum was protected against the trespass of riders or waggons by stone pillars at the ends of the streets converging here, and could even be entirely shut off by gates.

Passing along the W. side of the Forum, we observe, at the N. end of the Temple of Apollo, No. 31, a niche, in which once stood a stone table with the standard weights and measures (see p. 349; its place now occupied by a poor reproduction). — In the N.W. corner of the Forum, near the Temple of Jupiter, rises a triumphal arch.

In the most conspicuous part of the Forum rises the **Temple of Jupiter** (Reg. VII, Ins. 8), on a basement $9^1/_2$ ft. in height, approached by fifteen steps. Apertures in the floor of the cella admit light to the underground chambers. At the farther end, to the left, a flight of steps (closed) ascends to a large hollow basis, which has three chambers and probably bore the images of Jupiter, Juno, and Minerva. This temple was at the time of the eruption already in ruins.

On the left side of the Temple of Jupiter, at the beginning of the Strada del Foro *(Via Octava)*, which leads to the Thermæ (p. 384), stands another and larger triumphal arch, also divested of its marble. Behind it, at the corner of the Strada degli Augustali, is a relief with figures of two men carrying a wine-jar, being the sign of a wine-merchant. Trade-signs are very rare in Pompeii.

The most northerly building on the E. side of the Forum is the **Macellum** (Reg. VII, Ins. 9), a hall for the sale of provisions. In front of it are pedestals for statues.

The building is entered by two doors (Nos. 7 and 8). The interior consists of a rectangular court, the walls of which are decorated with frescoes: to the left of the entrance, Argus and Io, Ulysses and Penelope. Above are painted various kinds of edibles. To the right are eleven trading-stalls, painted red. At the back is a *Shrine of Augustus*. It contained statues (now replaced by casts) of two members of the imperial family. Near it is another shrine.

Then follow, on the E. side of the Forum: No. 3, the so-called *Curia,* in front of which stands a monument to *Fiorelli* (d. 1896), the organiser of the excavations; No. 2, the so-called *Temple of Mercury* (Reg. VII, Ins. 9), really a *Temple of Vespasian.*

Adjoining, No. 1, the **Building of Eumachia** (Reg. VII, Ins. 9), erected, according to the inscription in the Strada dell' Abbondanza, by the priestess *Eumachia,* and perhaps used as a wool-sellers' hall.

Adjoining the vestibule *(chalcidicum)* are two small rooms. — The large interior court was once surrounded by a two-storied colonnade *(porticus).* At the back of the *crypta,* or covered passage which ran round the colonnade, stands the *Statue of Eumachia* (a copy, the original being at Naples, p. 346), erected by the fullers *(fullones)* of Pompeii.

On the S. side of the Forum are situated the *Tribunals* (Reg. VIII, Ins. 2), three adjacent chambers, the central with a rectangular, the others with semicircular extremities. The W. chamber alone is complete, including its marble coat. The central room probably served as the meeting-place of the town-council, while the others were used for administrative or judicial purposes.

We leave the Forum either by the Strada delle Scuole *(Via Quarta)* running to the S. on the left of the Tribunals, or by the Strada dell' Abbondanza *(Decumanus Minor),* skirting the Building of Eumachia, on the E. The latter passes a bust of *Concordia Augusta* (or *Abundantia,* as it was once incorrectly styled), beyond which the Strada dei Teatri, on the right, brings us to the fine (partly restored) arcade through which we enter the —

Forum Triangulare. This was bounded on three sides by a Doric porticus and destined chiefly for the use of frequenters of the theatre. On the N. side is a pedestal for a statue of Marcellus, nephew of Augustus, with an inscription. The side towards the plain was open. On a basement here, approached by five steps, stood a *Temple* (Tempio Dorico) in the ancient Greek style. It had seven columns in front and eleven at each side, but of these only a few capitals and broken shafts now remain. It was perhaps overthrown before the earthquake of 63; and the inhabitants of the stuccoed buildings of the imperial age would never dream of restoring it in its massive and simple dignity. — The enclosed space in front of the temple was perhaps a tomb. To the left of it are three altars; and beyond, No. 32, is a well-head within a circular edifice, with eight Doric columns.

To the E. of the well the visitor looks down into a porticus, lying below the theatres and originally belonging to them, but afterwards fitted up as *Barracks for Gladiators* (Reg. VIII, Ins. 8). Around it were a large number of detached cells, arranged as the imitation on the S. side shows, which contains the rooms of some of the custodians. In a chamber on the W. side used as a prison were found three skeletons and iron stocks for the feet, and in

several other rooms gladiatorial weapons were discovered. Sixty-three bodies in all were found in this building.

Adjoining the Forum Triangulare on the N., and adapted to the sloping ground, is the ***Great Theatre** *(Teatro Scoperto)*. It is a building of pre-Roman origin, but about the beginning of the Christian era it was restored by the architect M. Artorius, at the expense of M. Holconius Rufus and M. Holconius Celer. The space for the spectators (opening to the S.) consists of three ranks *(ima, media,* and *summa cavea);* the first contains four tiers for the chairs of persons of rank, the second twenty, and the third four. Corridors and staircases led to the different parts of the building. It is estimated that 5000 spectators could be accommodated. Behind the orchestra is the long and narrow stage, in front of which is an opening in the ground for the rising and falling of the curtain. The posterior wall of the stage, once adorned with statues, is provided with three doors, according to the rules of the ancient drama. Behind these was the dressing-room. On the summit of the outer wall are seen the stone rings for the poles which supported an awning in sunny weather (comp. p. 258). Behind the theatre is a square reservoir, the water of which was used in hot weather for refreshing the spectators by a cloud of spray. — The adjacent ***Small Theatre** *(Teatro Coperto)* is better preserved than the great. It was roofed in, probably for musical performances. It had 1500 seats, cut out in such a way that the feet of the spectator did not inconvenience the person sitting on the tier below him. The building dates from about B.C. 75.

To the E. of the small theatre passes the Strada Stabiana *(Cardo)*, which traverses the entire city from N.W. to S.E. — Following it to the N.W., we reach, on the left, at the corner of the Street of the Temple of Isis *(Via Secunda)*, the so-called *Temple of Æsculapius*. Jupiter, Juno, and Minerva were temporarily worshipped here, and terracotta statues of these deities were found in the cella. The anterior court contains an archaic altar of tufa. — Farther on in the Street of the Temple of Isis, No. 28, rises the *Temple of Isis*, which, as the copy of the inscription informs us, was restored after the earthquake of 63 by N. Popidius Celsinus, a boy six years of age, at his own expense, who in recognition of this service was received into the rank of the decuriones.

We return to the Stabian Street and ascend it farther. To the right is the *Casa del Citarista* (Reg. I, Ins. 4, No. 5), one of the largest houses at Pompeii. — Farther on, to the left, the street is joined by the Strada dell' Abbondanza (p. 380).

The Strada dell' Abbondanza is continued to the E. by the Strada dei Diadumeni. Here, on the left, Reg. IX, Ins. 1, No. 20, is the *House of Epidius Rufus (Casa dei Diadumeni)*, with a handsome Corinthian atrium. — At the end of the street is a mound, crossing which, and following the field-path, we reach in 6-7 min. the **Amphitheatre.** As visitors

to Pompeii are probably already acquainted with this type of structure, a visit to it may be omitted. The building, which accommodated 20,000 spectators, was begun in B.C. 70. The exterior is not imposing. Three different series of seats are distinguished, the first with five, the second with twelve, and the third with eighteen tiers; above these also ran a gallery.

On the W. side of the Stabian Street (but with their principal entrance in the Strada dell' Abbondanza) are the **Stabian Thermæ** (Reg. VII, Ins. 1; No. 8). They date from the Oscan period, but were afterwards extended and re-decorated.

We enter a spacious court, flanked by pillars on two sides, which was used for palæstric exercises. Adjoining this to the right is the *Men's Bath*. Off a vestibule to the left was the cold bath (frigidarium), a circular building with four recesses and an opening in the dome; in front, the dressing-room with recesses for the clothes, and another entrance from the Stabian Street. Both here and in the vestibule the ceilings are adorned with fine reliefs in stucco. Farther to the left are the tepid room (tepidarium; with a plunge-bath, unusual in such rooms) and the hot room (caldarium), both heated by means of double walls and floors. — In the right corner of the court at the back is the *Women's Bath*. The door above leads into a vestibule, into which the dressing-room opens on the left; from the street are two separate entrances. Round the vaulted hall are niches for clothes; in the corner is a basin. Adjacent are the warm bath and the sudatory; at one end of the latter is a marble bath, at the other a wash-basin in which water bubbled up. The furnaces were between the men's and women's baths. — In the wing opposite, which has a side-entrance from the street, are a closet and four baths for single bathers on the left. — In the court, opposite the entrance, is a hermes of Mercury resembling that in the Temple of Apollo. On the wall on the left are stucco ornaments in relief. The first room to the left served for undressing; the walls still bear traces of the presses for hanging up the clothes. Next to this is a shallow basin used for washing; then a swimming-bath. The following room was also originally a bath, but was afterwards filled up and used for other purposes.

To the right of the Thermæ runs the Vico del Lupanare *(Via Undecima)*, the N. continuation of the Strada dei Teatri (p. 380). Here, on the right (No. 47) is the **House of Siricus** (Reg. VII, Ins. 1; closed); to the same proprietor belonged the adjacent bake-house, No. 46.

On the threshhold is the inscription '*Salve lucru (m)*'. To the left of the atrium are two rooms with good paintings: (l.) Neptune and Apollo helping to build the walls of Troy; opposite, Drunken Hercules; (r.) Vulcan presenting Thetis with weapons for Achilles. In the centre of the peristyle are four green columns, which bore a pavilion. A staircase leads to the left to the other part of the house, the principal entrance of which opened from the Strada Stabiana; a peristyle and an atrium containing a handsome marble table are seen here.

To the left on the opposite wall are two large snakes, with the inscription: '*Otiosis locus hic non est, discede morator*'.

Near the *Lupanare* (Reg. VII, Ins. 12, No. 18; with disreputable paintings; closed), we turn into the Vicolo del Balcone Pensile *(Via Tertia)*, where, on the right (No. 28), is the **House with the Balcony** (closed), the only house in which the rooms of the projecting upper floor have been preserved by replacing the charred woodwork by new beams.

We now return to the STRADA STABIANA. To the right (Reg. IX, Ins. 3, No. 5), the **House of Marcus Lucretius** (closed), with some well-preserved paintings. Behind the atrium is a small garden, with a fountain and a number of marble figures. — The whole of Insula 4 in Region IX is occupied by extensive *Thermae*, which were in course of construction at the time the city was overwhelmed.

The next cross-street is the *Decumanus Major*, called STRADA DI NOLA to the right. This is only partially excavated, and in the next insula (IX, 7) only one house *(Casa del Centenario)* has been uncovered. This contains a spacious peristyle, a room tastefully painted in black, and a small bath.

In the narrow street opposite, between Insulæ 3 and 4 of Reg. V, on the right, is the **House of Marcus Lucretius Fronto** (closed). The roof of the atrium has been restored in the ancient style. The tablinum and several of the rooms contain interesting paintings.

We return to the Stabian Street, and thence follow the STRADA DELLA FORTUNA. The first side-street on the right leads to the ***House of the Vettii** (Reg. VI, Ins. 15, No. 1). The beautiful paintings found here, as well as the marble decorations of the peristyle (which has been laid out as a garden as in antiquity), have been left *in situ*.

The ATRIUM is embellished with beautiful monumental paintings. On the dado also are charming putti; and on the frieze above are groups of Cupids engaged in various occupations. — To the left is a small side-atrium, behind which is the KITCHEN, with the cooking-apparatus still *in situ;* near it a room (closed) and a statuette of Priapus. The PERISTYLE has been partly rebuilt and replanted, and is embellished with numerous statuettes and marble tables. The rooms round the peristyle are decorated with paintings, the finest being in the large room to the right. On the black band above the dado are groups of Cupids (beginning on the right): Cupids throwing stones at a target; weaving garlands; manufacturing oil; chariot-races; goldsmiths; festivals; vintage and wine-pressing; selling wine. Beneath the narrow wall-panels are Psyches gathering flowers and mythological scenes. The red wall-panels are occupied by hovering groups.

We return to the entrance of the House of the Vettii. At the corner stands the pillar of an aqueduct, with numerous leaden pipes. To the right, Ins. 11, No. 10, is the *Casa del Labirinto*, a roomy dwelling with two atria. In a closed room behind the peristyle is a mosaic pavement: Theseus killing the Minotaur. — We return to the Strada della Fortuna. Here, on the right, occupying a whole insula, Reg. VI, Ins. 12, Nos. 2-5, is the **House of the Faun** (closed), so named from the statuette of the Dancing Faun (p. 352) found beside the impluvium in the principal atrium, and now replaced by a copy. The house is the most sumptuous in Pompeii, and was but slightly injured by the earthquake of 63. The stucco on the walls is an imitation of coloured marble; the floor was composed of beautiful mosaics (now at Naples).

On the pavement in front of the house is the greeting 'HAVE'. The house possesses two entrances and two atria. The roof of the left (principal) atrium was borne by cross-beams without vertical support. In the simpler atrium on the right the roof-beams were borne by four columns. The peristyle contained 28 Ionic columns of tufa coated with stucco. In the apartment with the red columns was found the celebrated mosaic of the Battle of Alexander (p. 350). At the back is a garden with a Doric portico.

The *Casa della Parete Nera* (Reg. VII, Ins. 4, No. 59), on the opposite side of the street, contains a room beautifully decorated with paintings on a black ground.

A few paces farther on the Strada del Foro (p. 379) leads to the left, the Strada di Mercurio (*Via Sexta*, p. 385) to the right.

Reg. VII, Ins. 4, No. 1, at the corner of the former, is the *Temple of Fortuna*, erected during the reign of Augustus. Towards the Forum, on the right (No. 18), is a photograph shop; No. 19 is a *Museum*, containing objects found in a Roman villa excavated at Boscoreale in 1894-95, $1^1/_2$ M. to the N. of Pompeii. A *Brick Arch*, bearing traces of water-pipes, commands the entrance to the Strada di Mercurio. The equestrian statue which surmounted it is now at Naples.

In the STRADA DELLE TERME, the continuation of the Fortuna Street, are situated the ***Thermæ** (Reg. VII, Ins. 5, No. 2; *Terme del Foro*), which occupy a whole insula. The exterior was surrounded by shops which had no connection with the interior. There are six entrances.

We pass through a passage and enter the dressing-room *(apodyterium)*, with benches, the vault above which was provided with a glass window. Beyond this is the cold bath *(frigidarium)*. The water gushed forth from a copper mouth-piece opposite the entrance and was let off below the entrance. To the right of the dressing-room is the warm bath *(tepidarium)*. A frieze running round it is furnished with niches for depositing clothes and is supported by Atlantes in terracotta. The vaulting was richly decorated with figures in stucco. This chamber was heated by means of the large brazier of bronze (to the left), which, with three bronze benches, was presented, according to the inscription, by M. Nigidius Vaccula, to whose name (vacca = cow) the cow on the brazier and the cows' heads on the benches are references. Adjacent is the hot-air bath *(caldarium* or *sudatorium)*, heated by means of double floors and walls. A niche at the end contains a marble basin *(labrum)* for washing with cold water; the inscription records that it was erected at a cost of 5250 sesterces (57*l.* sterling). At the other end is the basin for warm baths. From the dressing-room we reach the furnace, and then a small court to the left, with two columns, one of which probably bore a sun-dial. — No. 8, Strada delle Terme, is the modest *Women's Bath*.

Nearly opposite to the Thermæ is the elegant **House of the Tragic Poet** (Reg. VI, Ins. 8, No. 5), which is represented by Bulwer Lytton in his 'Last Days of Pompeii' (1834) as the dwelling of Glaucus.

The paintings whence the name is derived are in the Naples museum. On the threshold is a dog in mosaic, with the inscription 'Cave Canem'. At the back of the peristyle is a small shrine of the Lares. In the triclinium on the right, Youth and maiden looking at a nest containing Cupids, Theseus abandoning Ariadne, and personifications of the seasons.

Reg. VI, Ins. 6, No. 1, beyond the cross-street, on the right, is the **House of Pansa,** one of the largest in Pompeii, occupying a whole insula. It comprises sixteen shops and dwellings. Comp. ground-plan, p. 374.

We return to the above-mentioned brick arch, and follow the Strada di Mercurio *(Via Sexta).*

L., Reg. VI, Ins. 8, No. 20, is the **Fullonica,** or fuller's establishment. The square pillars (on one of which were frescoes alluding to the fuller's art, now in Naples, p. 348) supported a gallery *(solarium)* for drying the cloth. Around are dwelling-rooms and bed-chambers, as well as rooms for the workmen. To the left is the kitchen, with an oven; and behind are four basins on different levels, destined for washing the cloth, which was afterwards stamped with the feet in the small stands to the right.

L., No. 22, *House of the Large Fountain,* and No. 23, *House of the Small Fountain,* contain fountains of gaily coloured mosaic. In No. 23 are realistic landscapes.

At the intersection of the Vicolo di Mercurio (see below), on the left, is a fountain with a head of Mercury; on the right (Reg. VI, Ins. 10, No. 1), a *Tavern.* The back room is adorned with various allusions to drinking: a waggon with a wine-skin, players and drinkers, eatables, etc. In the corner to the left a soldier is being served; above him is scribbled: 'da fridam pusillum' (pour in some fresh water).

In the N. part of the Strada di Mercurio, Nos. 7 and 6 (Reg. VI, Ins. 9), on the right, are the *House of Castor and Pollux,* consisting of two distinct houses, but connected. The peristyle is adorned with fine frescoes.

Adjacent, **House of Meleager** (Reg. VI, Ins. 9, No. 2; closed). Within the doorway, to the right, Mercury handing a purse to Fortuna. Beneath the marble table in the atrium is an arrangement for keeping viands cool by water. In the peristyle to the left of the atrium is a tasteful fountain. To the right is an œcus, enclosed on three sides by columns. Among the frescoes (right), a young Satyr startling a Bacchante with a snake. To the left of the œcus is a hall with frescoes: on the transverse wall to the left, the Judgment of Paris.

On the opposite side, at the end of the street, Reg. VI, Ins. 7, No. 23, *House of Apollo,* named from the representations found here. Behind the gaily painted tablinum, a fountain in a grotesque style. At the end of the garden, to the right, is a handsome sleeping-chamber (for two beds); on the external wall is a landscape with a Bacchanalian, and a mosaic of Achilles in Scyros. In the interior are representations of Apollo and Marsyas and other mythological subjects.

We now retrace our steps. *House of Adonis* (Reg. VI, Ins. 7, No. 18). In the garden, to the right, a fresco, above lifesize, of Adonis wounded, tended and bewailed by Venus and Cupids. The Vicolo di Mercurio *(Via Prima)* leads hence to the right to the Street of Sallust.

The Strada di Sallustio, which with its N.W. continuation, the Strada Consolare, leads to the Porta di Ercolano, was a busy thoroughfare. At No. 6, immediately to the left of the Vicolo di Mercurio, is a *Bakehouse* (Reg. VI, Ins. 3), with oven and mills. The latter were turned by asses or slaves. To the right is the —

House of Sallust (Reg. VI, Ins. 2, No. 4), with rooms lined with stucco painted to imitate marble.

Behind the tablinum is a small garden, with a triclinium in an arbour in the corner. To the right of the atrium is a small peristyle (generally closed); on the wall opposite, Actæon converted into a stag, and torn to pieces by his own dogs; to the left, Europa and the bull; to the right, Phrixus and Helle. In the small room to the right, Venus and Mars; below, Paris and Helen.

In the Strada Consolare , No. 10, to the right, is the *House of the Surgeon* (Reg. VI, Ins. 1), so called from a considerable number of surgical instruments found here. It is remarkable for its massive construction of limestone blocks, and it is probably the most ancient house in the town.

No. 3, on the left, opposite, is a *Tavern*, with two wine-tables, and an entrance for waggons.

The **Porta di Ercolano** or *Herculanean Gate* is believed to date from the time of Augustus. It has three archways, of which the two for foot-passengers were vaulted throughout, while the central passage for carriages was vaulted only at each end. To the right is the approach to the *Town Wall*, which may be visited for the sake of the view (charming glimpses of the bay, with the island of Capri in the background).

The wall consists of an outer and inner wall, the intervening space being filled with earth. The height of the external wall varies, according to the ground, from 25 to 33 ft., the internal being uniformly 8 ft. higher. Originally built of large blocks of tufa and limestone, it appears to have been partly destroyed in the peaceful period of the second century B.C., and to have been afterwards repaired chiefly with concrete (small pieces of lava consolidated with cement). At the same time it was strengthened with towers. The difference between these kinds of building will be observed near this gate. — (From this point onwards, comp. the supplementary part of the Plan at p. 378.)

The suburb outside this gate is perhaps the *Pagus Augustus Felix*, named thus in honour of Augustus. It consisted chiefly of the so-called ***Street of the Tombs** (Strada dei Sepolcri)*, which has been partly excavated, and is in point of scenery the most picturesque part of the town. The ancient Roman custom of burying the dead by the side of a highroad is well known; similar rows of graves exist beyond other Pompeian gates also.

On the left, No. 1, is the *Tomb of Cerrinius*, a recess with seats; No. 2, a semicircular seat with the pedestal of a statue of the duumvir *A. Veius*. — No. 3, *Tomb of M. Porcius*, probably the builder of the amphitheatre and the small theatre; according to the inscription the town-council granted him a piece of ground 25 ft. square for a grave. — No. 4, *Tomb of Mamia;* in front a

seat like No. 2, with an inscription. At the back, enclosed by a low wall, is a tomb with niches for cinerary urns.

Farther on, on the right, No. 6, is the *Tomb of the Garlands,* so called from its decorations. — Nos. 10 and 11, shops; No. 12, *House of the Mosaic Columns,* belonging to a villa situated on the hill.

On the left are several handsome monuments: No. 17, that of *Scaurus,* with reliefs in stucco representing gladiatorial combats. The columbarium contains niches for the urns.

On the right is a long arcade, at the back of which there were shops. To the right, in the street which is not yet excavated, are several ancient tombs of limestone, belonging to the remote Oscan period, when the dead were buried instead of being burned.

L., No. 20, *Tomb of the Augustalis Calventius Quietus,* interesting. Below the inscription is shown the bisellium, or seat of honour, which he was accorded in the theatre.

R., No. 37, *Tomb of M. Alleius Luccius Libella* and his son, of travertine, and well-preserved, with inscriptions.

L., No. 22, *Tomb of Naevoleia Tyche,* with chamber for cinerary urns.

On the hill to the right are several tombs, some of them in a very ruinous condition. Among these are: No. 41, the tomb of *N. Velasius Gratus,* a boy of twelve years, a small niche with one of the head-shaped tombstones peculiar to Pompeii; farther on, tombs erected by the freedman *M. Arrius Diomedes* for himself (No. 42), his family, and his former mistress *Arria* (No. 43). The *fasces* or bundles of rods in stucco-relief, on the tomb of Diomedes (No. 42), indicate his dignity as a magistrate of the Pagus Augustus Felix (p. 386).

No. 24, ***Villa of Diomedes** (closed), so called from the above-mentioned tomb. A flight of steps with two columns leads at once to the peristyle, whence the bath is entered to the left. Opposite is a terrace, with rooms, which rise above the lower portion of the house. The garden, 107 ft. square, with a basin for a fountain and a pavilion supported by six columns in the centre, is surrounded by a colonnade. From the terrace a staircase descends to the left (another, from the entrance from the street, to the right). Below the colonnade, on three sides, lies a vaulted cellar lighted by small apertures above, and approached by staircases descending at each end.

Eighteen bodies of women and children, who had provided themselves with food, and sought protection in this vault against the eruption, were found here. But impalpable ashes penetrated through the openings into the interior, and too late the ill-fated party endeavoured to escape. They were found with their heads wrapped up, half buried by the ashes. The probable proprietor of the house was found near the garden-door (now walled up), with the key in his hand; beside him was a slave with money and valuables.

e. Castellammare, Sorrento.

RAILWAY from Naples to *Castellammare*, 17½ M., in ¾-1¼ hr.; fares 3 fr. 25, 2 fr. 30, 1 fr. 50 c.; eleven (Sun. sixteen) trains daily. — *Carriage* from Castellammare to *Sorrento*, 10 M., in 1½-2 hrs.; tariff, see below. — STEAMBOATS, see p. 393.

Those whose time is limited should make little stay at *Castellammare*, in order to arrive at *Sorrento* early enough for an excursion to the *Deserto* (p. 392), or other interesting point in the environs. The night should be spent at Sorrento, and *Capri* visited next day; Naples may then be regained on the third day. — This excursion may also be combined with that to the Gulf of Salerno (p. 399).

The Castellammare train follows the main line to Pompeii, Salerno, and Battipaglia (see pp. 374, 375) as far as *Torre Annunziata, Stazione Centrale*, where our line diverges to the right. Skirting the coast, it crosses the *Sarno* (on the right is the rocky islet of *Revigliano*, with a mediæval castle); and in 10 min. it reaches the station of Castellammare, at the N. end of the town. — The line then again runs inland, reaching its terminus at (3 M.) *Gragnano*, whence a good carriage-road (7½ M.) runs to *Agérola*, which lies 2300 ft. above Amalfi.

Castellammare (comp. inset-plan on the adjoining Map). — **Hotels** (comp. p. xx). HÔTEL STABIA, near the quay and station, in the Italian style, well spoken of, R. 3, B. 1, déj. 3, D. 5 (both. incl. wine), pens. 7 fr. — Above the town, on the Via Quisisana, commanding a charming view of Vesuvius and the bay: *GRAND HÔTEL QUISISANA, frequented by the English and Americans, R. from 5, B. 1½, déj. 3, D. 5, omnibus from station with luggage 1½ fr. — *HÔTEL-PENSION WEISS *(Villa Belvedere)*, on the hill to the E., near the station, with terrace, fine garden, and view, R. 2½, B. 1, déj. 2, D. 3½, pens. (L. extra) 6-7 fr. The road hence to Quisisana passes Scanzano.

Carriages (carr. with three horses same charge as with two). Tariff: drive in the town with one horse 35 c., with two or three horses 80 c. — Outside the town, not exceeding 2 kilomètres (1¼ M.): first hour with one horse 1 fr. 70 c., with two horses 2½ fr.; each additional hour 1 fr. 20 c. or 2 fr. — To *Quisisana* 1 or 2 fr.; to *Pozzano* 1 fr. 30 or 2 fr. 50 c.; to *Gragnano* 1 fr. 30 or 2 fr. 50 c.; to *Agerola* 5 or 7½ fr.; to *Torre Annunziata* or *Pompeii* 2 fr. or 3 fr. 10 c.; to *Vico Equense* 1 fr. 80 or 2 fr. 60 c.; to *Meta* 3 fr. 90 or 4 fr. 60 c.; to *Sorrento* 4½ or 6½ fr. (after 5 p.m. 5½ or 7½ fr.); to *Amalfi* 12-15 fr. — The return-fare is generally the same as for the outward journey; but a definite arrangement should be made as to halts. On the shorter drives the carriage should halt ¼-½ hr., on the longer drives 1-5 hrs. without extra charge. — Charges one-half more at night (10 p.m. to 6 a.m. from Nov. 1st to April 30th; other seasons, 11 p.m. to 4 a.m.).

English Church Service in winter.

Castellammare, a town with 26,378 inhab., lies at the beginning of the peninsula of Sorrento, at the base and on the slope of a spur of *Monte Sant' Angelo*, the highest mountain near Naples (4735 ft.). It occupies the site of the ancient *Stabiae*, which was destroyed in A.D. 79, at the same time as Pompeii, and thence derives its official name of *Castellammare di Stabia*. Its sea-baths and mineral waters (sulphur and carbonic acid gas) are much frequented by Neapolitans in the summer. In spring and autumn the numerous visitors are almost exclusively foreigners.

Geograph. Anstalt von Wagner & Debes, Leipzig

Lithogr. v. Busch & Wencker

The town extends along the coast for upwards of 1 M., consisting of one main street and a second running parallel with it. About 1/3 M. from the station we reach the *Largo Principe Umberto*, a small piazza embellished with flower-beds and trees. Here is situated the Caffè Europa. Farther on we come to the *Harbour*, protected by a mole, with the arsenal and a royal dockyard. — On the hill to the S. of the town are the ruins of the *Castle (Castello Antico)* to which the town owes its name. It was built by Emp. Frederick II. and strengthened with towers and walls by Charles I. of Anjou.

Turning to the S. at the Largo Principe Umberto by the Salita Marchese de Turris, and ascending the *Via Quisisana*, we pass the Hôtel Quisisana and reach a winding road, shaded by fine trees, which leads to the Villa Quisisana (1 M.), now municipal property. The name ('here one recovers health') is reminiscent of the Angevin residence built here as a place of refuge from the plague. The château *(Casino Reale)*, which was restored in 1820, stands in a magnificent park.

The park is open to the public. We pass through a gate to the right, opposite the entrance to the Villa Quisisana, turn to the left at the first bifurcation (while the road in a straight direction goes on to Pozzano, see below), and then pass behind the former garden of the villa, from which there is another entrance to the park. — Above, to the left, rises the *Monte Coppola* (985 ft.), which may be ascended by beautiful wood-walks, winding upwards and crossing several ravines, and commanding admirable views of the bay and Vesuvius (there and back 2-2½ hrs.). — The traveller may return from Quisisana to Castellammare by the shady route via Pozzano (½ hr. longer; beginning indicated above), which passes the ruined castle mentioned above. The monastery of *Santa Maria a Pozzano* is now unoccupied. Fine views.

The *Road from Castellammare to Sorrento (10 M.; on foot recommended; by carriage in 1½-2 hrs., tariff, p. 388) is one of the most beautiful excursions in this delightful district. We pass below the monastery of Santa Maria a Pozzano (see above) to the *Capo d'Orlando*. The three rocks on the coast are called *I Tre Fratelli*. We next reach (3 M.) **Vico Equense** (no inn), a town with 3114 inhab., situated on a rocky eminence in the hilly district called *Æquana* by the ancients.

Beyond Vico a deep cutting is crossed by a bridge. On the right we next observe *Marina di Equa*, beyond which the road passes the finely-situated village of *Seiano* (Hôt.-Pens. Seiano, pens. from 6 fr.) and ascends between vineyards and olive-plantations on the slope of the *Punta di Scutolo*. After having rounded this promontory the road descends towards Meta, and the view changes. Before us stretches the famous *Piano di Sorrento*, a plain sheltered by the surrounding mountains and intersected by numerous ravines, remarkable for its salubrity and its luxuriant vegetation. Orange and olive groves, mulberry-trees, pomegranates, figs, and aloes are beautifully intermingled. This has been a favourite retreat of the noble and the

wealthy from a very early period. Augustus, M. Agrippa, Antoninus Pius, and others frequently resided here, and at the present day visitors of all nationalities are met with.

Meta (*Hôtel Bella Meta*, at the N. end of the town, new), with 5800 inhab., possesses two small harbours. Beyond the church of *Santa Maria del Lauro*, which is supposed to occupy the site of a temple, the highroad to Positano and Amalfi (p. 406) diverges to the left. Our road crosses the deep ravine of Meta by the *Ponte Maggiore*, passes the straggling village of *Carotto* (extending in a nearly straight line from the hills on the left to the *Marina di Cazzano* on the right), then *Pozzopiano*, surrounded by beautiful orange-gardens, and lastly *Sant' Agnello*. Here, a little to the right of the road, $^3/_4$ M. from Sorrento, is situated the *Hôtel-Pension Cocumella* (see below). The road then passes the (l.) *Villa Guarracino* and (r.) the *Villa Rubinacci*, traverses the long E. suburb, and soon reaches the Piazza of Sorrento.

Sorrento (landing or embarking 50 c.). — **Hotels.** *Victoria, above the Marina Piccola (lift), with fine view-terrace, entered from the market-place, R., L., & A. from 5, B. $1^1/_2$, déj. 3, D. 5, pens. from 10 fr.; *Tramontano, Sirena, & Tasso, between the Marina Piccola and Marina Grande, on an abrupt rock rising from the sea. — A little to the E. of the small Marina, *Hôtel d'Europe, R., L., & A. $3^1/_2$, B. $1^1/_4$, déj. 3, D. 4, pens. 8-10 fr.; 400 yds. from the market-place, *Grande Bretagne, in the *Villa Maio*, R., L., & A. 3, B. $1^1/_4$, déj. $2^1/_2$, D. 4, pens. 7-8 fr.; *Royal, R., L., & A. from 3, B. $1^1/_4$, déj. $2^1/_2$, D. 4, pens. from 7 fr.; a little farther on, Hôt.-Pens. Lorelei (*Villa Piccola Sirena*), R., L., & A. 3, B. $1^1/_4$, déj. $2^1/_2$, D. 4 (both incl. wine), pens. 7 fr. (for more than 2 days 6 fr.); Hôtel de Londres et d'Angleterre, R., L., & A. 3, B. $1^1/_2$, déj. 3, D. 4 (wine included), pens. 7 (for more than two days 6) fr. — In the town: Hôtel Villa di Sorrento, Piazza Tasso 18, R., L., & A. 2, pens. 6 fr. — To the E. of the town, *Hôt.-Pens. della Cocumella (see above), in a quiet and picturesque situation, pens. (incl. wine) 6-7 fr. — To the W., on the Capo di Sorrento (p. 391), Pens. Paradis, with restaurant, pens. 6-7 fr. — On the road to Meta: Villa Rubinacci, unpretending, well spoken of.

Café-Restaurants. *Caffè-Birreria Ercolano*, Piazza Tasso, opposite the Circolo (club), also confectioner; *De Martino*, in the same Piazza.

Carriages. The tariff for the morning is lower than that for the afternoon, so that charges should always be arranged before starting. — To *Massa Lubrense* with one horse $1^1/_4$-2, with two horses 2-3, there and back 2-3 or 3-4 fr.; to *Sant' Agata* viâ Massa Lubrense, twice as much; to *Meta*, $^3/_4$-$1^1/_4$ or $1^3/_4$-$2^3/_4$, to *Vico Equense*, $1^3/_4$-$2^3/_4$ or $3^1/_2$-$5^1/_4$, to *Castellammare*, 3-$4^1/_2$ or 6-9 fr. — Two-horse carriages may be hired for 2 fr. the first hr., and $1^1/_2$ fr. each additional hour. — To *Praiano* (p. 406; about 3 hrs'. drive), one-horse carr. 6-10, two-horse 10-15 fr.; to *Amalfi* (p. 404) 8-12 or 12-15 fr. (more if hired at a hotel). Fees are in every case extra.

Donkey generally 1 fr. per hour; 2-3 hrs. 2-$2^1/_2$ fr., and trifling fee.

Boats (at the Marina Piccola) 1-$1^1/_2$ fr. per hr. with one rower. Attractive excursions ($1^1/_2$-2 hrs.): *Punta di Sorrento*, with interesting remains of Roman masonry, and the *Grotte delle Sirene*, near the Hôtel Cocumella. To *Capri* the charges are: with two rowers 6-8, 3-4 rowers 12, 5-8 rowers 16 fr.

English Church Service, at the Hôtel Tramontano.

Silk Wares (in imitation of the Roman) and Inlaid Woodwork ('tarsia') are good and cheap at Sorrento.

Sorrento, surnamed '*La Gentile*', the ancient *Surrentum* and still called by the peasants *Surient*, a town with 6849 inhab., of considerable importance in the middle ages, lies amid luxuriant lemon and orange gardens on a tufa rock (ca. 160 ft.), rising precipitously from the sea, and is enclosed on the other sides by deep ravines. The E. ravine, by which the traveller arriving from Meta crosses from the suburb to the Piazza, terminates in the *Marina Piccola*, or small harbour. The W. ravine opens into the *Marina Grande*, or large harbour, where the fishing-boats land. In the piazza stands a marble statue of *Torquato Tasso* (b. 1544, d. at Rome 1595), a native of Sorrento. In winter, spring, and autumn Sorrento is visited almost exclusively by foreigners, chiefly Americans and English. It is frequented in summer by both Italians and foreigners during the bathing-season. — The small *Giardino Pubblico*, opposite the Hôtel Tramontano, affords an unobstructed view of the sea.

The *Road to Massa Lubrense ($3^1/_2$ M.), like that from Castellammare, of which it is a continuation, commands a series of beautiful views. A few hundred yards beyond the last houses of Sorrento it crosses the ravine of *La Conca* by a bridge. To the left, $^1/_4$ M. farther on, the 'Strada Capodimonte' (p. 392) ascends to the left. We skirt the base of the *Capodimonte*, commanding retrospectively nearly the same fine view as does the summit, and ascend to the *Capo di Sorrento* (Pens. Paradis, see p. 390; Trattoria Minerva, with rooms from 1 fr.), whence we may descend in 10-12 min. to the *Punta di Sorrento*. About 3 M. from Sorrento we reach *Villazzano*, a group of houses at the foot of the telegraph hill (p. 392), beyond which a magnificent view towards Capri is suddenly disclosed. On the right is the rocky islet of *Vervece*. About 1 M. farther on we reach **Massa Lubrense**, a small town overshadowed by the *Castle of Santa Maria*, to which the Via Pozzillo ascends (a boy had better be hired as guide; the key of the view-tower is obtained at one of the houses; 20-25 c.). On the coast are the remains of a Roman aqueduct and other antiquities. — Boats and carriages for the return to Sorrento are generally to be found here; also boats for the passage to Capri (cheaper than at Sorrento). — The extremity of the peninsula is the *Punta di Campanella*, the *Promontorium Minervae* of the ancients, so called from a temple which, according to the legend, Ulysses erected to this goddess ($1^3/_4$-2 hrs. from Massa).

The Heights above Sorrento afford many fine points of view, the paths to which are generally steep, narrow, and viewless, and most conveniently reached on donkey-back. Walking is, however, not unpleasant in the cool season.

A very favourite point is the *Deserto*, $1^1/_4$-$1^1/_2$ hr. from the Piazza of Sorrento. The carriage-road (tariff, see p. 390) leads by

Massa Lubrense, then, striking inland, rounds the *Monte San Nicola* to *Sant' Agata di Massalubrense* (ca. 6 M. from Sorrento, 2 1/2 M. from Massa; Pens. Petagna, 6 fr., well spoken of), a village (1280 ft.) 3/4 M. to the S.E. below the Deserto. It is frequented as a summer-resort and is a convenient centre for beautiful walks. Walkers and riders leave the Massa road after 3/4 M., and ascend to the left by the above-mentioned *Strada Capodimonte*, a paved bridle-path. Beyond the second bend we hold to the left (to the right for Capodimonte). Farther on (1/4 hr.), at an image of the Madonna, we avoid the Croce-via road to the left and go straight on between garden-walls. In 1/4 hr. we turn to the left to *Priora*, which we reach after an ascent of 5-10 min.; we then pass through a vaulted passage, go straight on across the Largo Priora, the small piazza in front of the church, turn to the right, and again to the right, and follow the paved path. The red building on the hill before us, 35-40 min. from Priora, is the ***Deserto** (1490 ft.), a suppressed monastery, in which an establishment for destitute children has recently been fitted up by monks. In return for the refreshments offered to visitors a contribution to the funds of the institution is expected. The roof of the building commands a charming prospect of both bays and the island of Capri; in front of the latter rises the hill of San Costanzo, to the left of which is the solitary little church of *Santa Maria della Neve*. — From the Deserto we may return viâ Sant' Agata and the Massa road.

A similar though somewhat inferior view to that from the Deserto is offered by the **Telégrafo** (785 ft.), on which there used to be an optic telegraph communicating with Capri, 3 M. to the W. We may ascend either from Villazzano (p. 391) in 20-25 min. (boy as guide through the woods 40-50 c.), or by following the route to the Deserto as far as the point where the road to Priora diverges to the left. From that point we proceed in a straight direction to (20 min.) a guard-house of the Uffizio Daziario of Massa Lubrense, about 30 paces beyond which we enter the second gate on the right, leading through the yard of a cottage (2-3 soldi). In 6 min. more the path leads straight to the telegraph. — At the foot of the hill lies the **Valle delle Pigne**, which derives its name from a number of handsome pines. The view of Capri hence is justly celebrated. Quails are captured here and in other parts of the peninsula of Sorrento, and in the island of Capri, in large numbers in May, June, September, and October.

An admirable survey of the Piano di Sorrento and the Gulf of Salerno is afforded by the **Piccolo Sant' Angelo** (1460 ft.), 1 1/2 hr. to the S.E. of Sorrento. The route ascends from the Piazza of Sorrento along the E. margin of the E. ravine, passing *Cesarano* and *Baranica*. At the top is a deserted cottage. From this point we ascend slightly to the S., then follow the footpath leading through woods to the right, along the *Tore di Sorrento*, to (1 1 1/2 hr.) Sant' Agata (p. 392). Picturesque views below us all the way.

f. Capri.

Unless the traveller is much pressed for time, he should not attempt to crowd the visit to Capri into one day, as, in addition to the Blue Grotto, he will barely have time to visit the Villa of Tiberius. The view

ISOLA DI CAPRI
1 : 40.000
Metri
Engl. Feet
Anacapri
CAPRI
Monte Solaro
Cappello
Caprile
Cocuzzo
Semaforo
La Certosa
Castiglione
Marina grande
Marina piccola
Punta di Vitareta
Grotta azzurra
Pta Sbrussa
Pta di Trasele
Bagni di Tiberio
Pta Vitara
Pta del Calato
Grotta del Bovemarino
Ricotta
Pta Capo
Fossa del Capo
Lo Capo
Villa di Tiberio
Pietra
Mongiardino
Grotta bianca
Faraglione di Matromania
Arco naturale
Grotta di Matromania
Pta del Massullo
Polifemo
Porto Tragara
Monacone
Punta Tragara
Faraglioni
Villa Carmela
Unghia marina
Fra Felice
Pta di Mulo
Cala Ventroso
Punta Ventroso
Sc. Marcellino
Grotta verde
Pta del Tuono
Cala del Tuono
Faro
Pta di Carena
Limbo
Migliera
Torre Guardia
Cala Boizzo
Pta di Pino
Cala di Mezzo
Cala del Rio
Pta Capocchia
Torre di Damecuta
Damecuta
La Cera
Pozzo
Tiberino
Monticello
Materita
S. Cataulo
Valterano
Castagnara
Carusi
Crocella
Castello di Barbarossa
S. Antonio
Federico
S. Michele
Paradiso
Scoppa
Geograph. Anstalt v. Wagner & Debes, Leipzig

from the latter, moreover, is far less attractive in the middle of the day than by evening-light. Two days at least should be devoted to this excursion. On the first day we visit the *Blue Grotto* by boat from the steamer (p. 397) and in the afternoon walk to the *Punta Tragara* and the *Villa of Tiberius;* on the second day *Anacapri* and *Monte Solaro* should be visited, or a sail taken from the Piccola Marina round the E. coast of the island. It should also be observed that when the wind is in the E. or N. the Blue Grotto is not accessible, but this fact is never mentioned until the passengers are all on board. On windy days, moreover, the roughness of the water is apt to occasion sea-sickness. A violent scirocco has been known to interrupt the boat-service for days together.

From Naples to Capri. From June 1st to Feb. 14th a steamer of the *Società Napolitana di Navigazione a Vapore* (office at the Immacolatella Vecchia, p. 341; Pl. G, 5) sails daily from the harbour near Santa Lucia and the Castel dell' Ovo (p. 339; Pl. F, 7); landing or embarking 30 c., at Sorrento or Capri 20 c., by the boats of the hotels at Sorrento 50 c. Leaving Naples at 9 a.m., the steamer reaches Sorrento about 10.10 a.m., departs at 10.20, reaches the Marina at Capri about 11, departs at 11.10, reaches the Blue Grotto at 11.20, returns thence at 12 to Capri, which it reaches at 12.10 p.m. Starting again from Capri at 4 p.m. (Nov. 1st-Feb. 15th at 3.30) and from Sorrento at 4.55, it reaches Naples about 6 p.m. — From 1st March to 31st May the service is maintained by the *North German Lloyd* steamers 'Napoli' und 'Nixe'. One steamer leaves Naples (as above) at 9 a.m., reaches Sorrento at 10.5, departs at 10.20, reaches Capri at 11, departs at 11.10, reaches the Blue Grotto at 11.20, departs at 12.30; reaches Capri again at 12.40, departs at 1.30, reaches Ischia at 3, departs at 3.5, reaches Casamicciola at 3.20, departs at 4, and finally reaches Naples again at 5.30. The other steamer leaves Naples at 9 a.m., reaches Casamicciola at 10.30, departs at 12, reaches Ischia at 12.15 p.m., departs at 12.20, reaches the Blue Grotto at 1.50, departs at 2.30, reaches Capri at 2.40, departs at 4, reaches Sorrento at 4.40, departs at 4.55, and finally reaches Naples at 6. — Fare from Naples to Capri or Ischia or from Sorrento to Ischia 6 fr.; Naples to Sorrento or from Capri to Ischia 4 fr. 75 c.; from Sorrento to Capri 4 fr.; from Capri to Naples viâ Ischia 10 fr.; return-tickets (valid for 3 months) from Naples to Capri or to Ischia or from Sorrento to Ischia 10 fr., from Naples to Sorrento or from Capri to Ischia 7½ fr.; from Sorrento to Capri 7 fr.; circular ticket, Naples-Sorrento-Capri-Ischia-Naples, beginning and ending at any station and permitting the journey to be broken, 14 fr. — Passengers who wish to break their journey must have their tickets stamped by the purser. — Entrance to the Blue Grotto, p. 398.

Other Lines. MAIL STEAMERS (viâ Vico Equense, Equa, Meta, Piano di Sorrento, Sorrento, and Massa Lubrense) of the *Società Napolitana di Navigazione a Vapore*, leave the Immacolatella Vecchia daily (Pl. G, 5; p. 341) at 3, 4, or 4.15 p.m. (in winter 2.30 p.m.), returning from Capri at 5.30 or 6 a.m. Fares to Capri 5½ fr., 3½ fr.; to Sorrento 4 fr. 75 or 2 fr. 80 c.; there and back 10 and 6 fr. or 7½ and 4½ fr. — The steamers of the *Società di Navigazione a Vapore della Penisola Sorrentina*, which ply from Naples to Vico Equense, Meta, Sorrento, and Capri, start ½ hr. later than those just mentioned; the fares are a little lower. — The small steamer *La Sirena*, belonging to a Capri company, leaves the Immacolatella Vecchia (Pl. G, 5) on week-days from Nov. to Jan. about 3 p.m., and proceeds in 2¼ hrs. direct to Capri, whence it returns at 7 a.m. Fare, incl. landing and embarkation at Capri, 4½ fr., there and back 7 fr.

From Sorrento to Capri. STEAMERS, see above. By SMALL BOAT the passage takes 2-2½ hrs. (fares, see p. 390). From Massa Lubrense to Capri, see p. 391. A four-oared boat from Sorrento to Capri and Amalfi costs 30-40 fr., the night being spent at Capri. Boat from Capri to Amalfi (4-5 hrs.), with 2 rowers about 12, 4 rowers 18, 6 rowers 25 fr. (bargaining necessary). Fine weather is indispensable, but a perfect calm is neither necessary nor desirable.

The *Marina Grande* (p. 395), or chief landing-place at Capri, is on the N. side of the island; when a strong N. wind is blowing, steamers anchor at the *Marina Piccola* (p. 395) on the S. side.

Capri. — **Hotels** (often very full in spring and winter, when even the best are sometimes open to criticism; advisable to secure rooms beforehand, but comp. p. xx). *On the Marina Grande:* Hôtel Alexandra-Miramare, R. 2-6, B. 1-1¼, déj. 2½-3, D. 3½-4, pens. 6-9 fr. (closed Oct. 15th-Jan. 15th); Bellevue, R. from 2¾, déj. 2½, D. 4 (both incl. wine), pens. 5-6 fr., close to the landing-place, good. — Admirably situated a little higher up, with terraces and gardens: Grotte Bleue, R. 2-3, B. 1, déj. 3, D. 4 (both incl. wine), pens. 6-7 fr., good; Continental (*Villa Bevaro;* frequented by the English and Americans), R. 2½, B. 1¼, déj. 2½, D. 4, pens. 6-8 fr. (these two with private paths to the beach and bathing-place); Bristol, R. 3, B. 1½, déj. 3, D. 4, pens. 6-7 fr., well spoken of. — Higher still, on the road to Capri: Schweizerhof, R. 3-5, B. 1½, déj. 3, D. 4-4½, pens. 7-10 fr., frequented by Germans, well spoken of. — *In the Town of Capri:* *Quisisana (omnibus at the quay, 1 fr.), R. 4, B. 1½, déj. 3, D. 4-4½, pens. 7-10 fr.; Savoy, outside the town; Pagano (omnibus at the quay), frequented by Germans, plain, but fairly comfortable, R. 2¼, B. 1, déj. 2½, D. 3½ (both incl. wine), pens. (incl. wine) 6-7 fr. (numerous reminiscences of artist-guests; the garden contains a handsome palm-tree); Royal, to the right of the Piazza, on the way to the Tiberio (p. 396), with S. aspect and small garden, R. 3-4, B. 1¼, déj. 2½, D. 3½, pens. 7-10 fr. (closed in July and Aug.); Faraglioni, in a side-road to the right of the Via Tiberio, R. 2½, B. 1¼, déj. 2½, D. 3½ (both incl. wine), pens. 7 fr. — Tiberio, Via Tiberio, unpretending but clean, pens. from 4½ fr.

Pensions. *Pens. delle Sirene (Villa Caterina),* pens. 6-7 fr., *Pens. Stanford,* in the Pal. Ferrara, 5-8 fr., both recommended.

Cafés-Restaurants. **Café Hidigeigei,* good and moderate (German beer, groceries, books, paper, etc.; money changed); *Caffè al Vermouth di Torino,* in the Piazza; *Birreria e Caffè dei Faraglioni,* next door to the Hôt. Quisisana; *Bussetti,* in the Hôt. Tiberio; *Café Punta Tragara* (p. 396); also at the hotels.

Physicians (speak a little English and French): *Dr. Ign. Cerio; Dr. Giorgio Cerio; Dr. Pasquale Degenuaro.* — Chemist: *Quisisana Pharmacy,* opposite the Hôt. Pagano.

Post and Telegraph Office, Piazza Umberto Primo.

Carriages. From the steamboat to the hotels on the Marina Grande (as far as San Costanzo) with one horse ½ fr., two horses 1 fr. From the Marina Grande to the town of Capri with one horse 1 fr., there and back, with stay of ½ hr., 2 fr.; with two horses, 2 and 3 fr.; to Anacapri, with one horse, 2 fr., there and back, 3 fr., with two horses, 3 and 5 fr. (if the town of Capri is entered, ½ or 1 fr. more). By time, 1½ or 2 fr. per hour. At night (Oct. 1st to March 31st 8 p.m. to 5 a.m., otherwise 10 p.m. to 4 a.m.) 25 c. extra fare, or 50 c. there and back. Small luggage free, trunks 30-50 c. From the town of Capri to Anacapri, with one horse, 1 fr., there and back 2 fr.; with two horses, 2 and 3 fr.

Donkey from the Marina to the town of Capri 1, **Horse** 1¼ fr.; in the reverse direction ¾ or 1 fr.; to the Villa di Tiberio and back 2½ or 3 fr.; to Anacapri and back 2½ or 3 fr.; to the top of the Solaro 4½ fr.; from the town to Anacapri and back 1½ or 2 fr. — *Guides* are quite unnecessary unless time is very limited.

Boats (bargaining necessary) about 1½ fr. per hour; trip to the Blue Grotto, see p. 397; 'giro', or tour of the island (with 4 rowers), 8-10 fr.

English Church Service in winter: All Saints' Church.

Capri, the ancient *Capreae,* was the favourite residence of Augustus and Tiberius, the latter of whom remained here almost uninterruptedly from A. D. 27 till his death ten years later, and

erected twelve villas in honour of the twelve gods. It is a mountainous island of oblong form, $5^1/_2$ sq. M. in area. Its picturesque outline forms one of the most charming features in the view of the Bay of Naples. The highest point is the *Monte Solaro* (1920 ft.) on the W. side; towards the E. huge cliffs, about 900 ft. in height, rise abruptly from the sea. The island, which contains about 6200 inhab. and the two small towns of *Capri* and *Anacapri*, yields fruit, oil, and excellent red and white wines in abundance. The indigenous flora comprises 800 species. By far the largest source of income is afforded by the strangers who visit the island yearly to the number of 30,000. The supply of drinking-water is limited and of doubtful quality. Interesting popular festivals are held on the feast of San Costanzo, the patron-saint of the island (May 14th), on the day of Sant' Antonio (June 13th; at Anacapri), on the 7th and 8th Sept. (in honour of the Virgin; on the Tiberio and Solaro) and in the middle of Sept. (in honour of the Madonna della Libera; on the Marina Grande).

From the *Marina Grande*, on the N. side of the island, where there are several hotels (p. 394) and a number of fishermen's dwellings, two routes ascend to the small town of Capri, both destitute of shade and somewhat unpleasant in the middle of the day: to the left (E.) the steep Strada Campo di Pisco, ascending in steps; to the right (W.) the carriage-road, $1^3/_4$ M. long, which ascends in windings. The latter passes the venerable church of *San Costanzo*.

Capri (450 ft.), the capital of the island, with 3900 inhab., lies on the saddle which connects the E. heights of the island (Lo Capo) with the western (Monte Solaro), and is commanded by two lower hills, *San Michele* and *Castiglione*, the first crowned with ancient ruins, the second with a dilapidated mediæval castle. The road from the Marina Grande unites with those from Anacapri and from the Marina Piccola, and shortly afterwards comes to an end in the small Piazza Umberto Primo.

The *Marina Piccola* is reached either by a flight of stone steps or by a road, $1^1/_2$ M. long (to be completed in 1904), which descends in windings from the junction mentioned above. The latter is joined by the *Via Krupp*, a broad footpath commanding beautiful views, which leads from the Hôtel Quisisana along the slope, passing the Certosa and the *Grotta di Fra Felice*, once occupied by a hermit.

Leaving the piazza by a vaulted passage beyond the flight of steps ascending to the church of Santo Stefano, then descending to the right, past the Hôtel Pagano, we follow the Via Tragara to the left again just before reaching the Hôtel Quisisana. [The path straight on leads to the *Certosa*, an ancient monastery.] We next skirt the substantial Roman masonry of *Le Camerelle*, and are then led by a path which ascends slightly to the left, about 400 yds. from the Quisisana, to the (10 min. more) ***Punta Tragára** *(Café-*

Restaurant Punta Tragara), the S.E. promontory. This point commands a picturesque view of Capri and the S. coast, with the *Faraglioni,* three precipitous cliffs (p. 398).

By descending the steps to the right of the house we reach a footpath along the slope, whence we enjoy views of the Faraglioni and of the *Polyphemus* rock. This path undulates round the *Semáforo* or *Tuoro Grande* (895 ft.), and, on reaching the gorge descending on the N. towards the sea, turns inland, and in 50 min. from the Punta, at a group of houses, reaches the Arco Naturale (p. 396).

The N.E. promontory, called *Lo Capo,* whither Tiberius once retired for nine months, may be reached in $^3/_4$ hour. From the piazza we pass to the left through the archway adjoining the Caffè d'Italia and follow first the Via Tiberio, the narrow main street of Capri, and then a paved mule-track to (8 min.) a house with a triple veranda and marble tablets on the corners indicating the way: to the right 'Via Matermania' (see below), to the left 'Via Tiberio'. We follow the latter route, past the (left) little church of *San Michele,* continue at the same level or slightly ascending, and at length skirt the slope to the right. On the right we pass two clean taverns (rfmts.; Capri wine $1^1/_4$ fr. per bottle), *viz.* 'La Bella Carmelina', above the Grotta Bianca mentioned at p. 398, and, a few minutes before reaching the last height, the 'Salto di Tiberio', so called after the rock (975 ft. above the sea) from which, according to a purely mythical story, the tyrant precipitated his victims. To the right are the substructures of an ancient *Lighthouse* (view).

After a slight ascent we reach the extensive ruins of the ***Villa di Tiberio** (pronounced *Timberio* by the natives). On the highest point is the small chapel of *Santa Maria del Soccorso* (1115 ft.), with the cell of a hermit, who offers wine and for a trifling donation allows the visitor to inscribe his 'testimonium præsentiæ'. This point commands a noble prospect of the island and the blue sea, of the barren Punta di Campanella opposite, and the two bays.

In returning we take the route marked 'Via Matermania', immediately beyond the church of San Michele, at the house with the marble tablets (see above; 20 min. from the Salto di Tiberio), and follow the same direction as the telegraph-wires, past gardens and isolated houses. After 10 min., near a group of houses, we reach the head of the gorge mentioned above, in which ends the path from the Punta Tragara round the E. side of the Semaforo. To the left in this valley, 8 min. farther on, and reached by a path which is rather rough towards the end, rises the ***Arco Naturale,** a magnificent natural archway in the rock. — A visit to the *Grotta di Matromania,* to which 180 steps descend, may be combined with this excursion (we retrace our steps for 4 min., then descend to the left to the steps, passing through some small gardens). This grotto perhaps contained a shrine of Mithras, the Persians' 'unconquered god of the sun', who was greatly venerated under the Roman emperors.

From Capri to Anacapri ($^1/_2$ hr.'s drive; $^3/_4$ hr. on foot). A road hewn in the rock, commanding beautiful views, ascends in long windings. Above it rise the ruins of the *Castello di Barbarossa*

(1345 ft.), named after the pirate who destroyed it in 1544. At the point where the road turns to the S.W., between the Caffè Bitter and the Eden Hotel, we enjoy a splendid *View of the gulfs of Naples and Salerno.

Anacapri. — **Hotels.** EDEN HOTEL, outside the town to the N.E., new; PARADISO, in the Piazza, near the church, R. 1-1½ fr., B. 60 c., déj. 2, D. 2 (both incl. wine), pens. 5-6 fr., with garden, good; HÔTEL VICTORIA, with garden and view, pens. 5-6 fr.; ALB. BARBAROSSA, plain. — **Cafés.** **Caffè Bitter* (German beer), opposite the Eden Hotel, with view-terrace; *Herm. Moll*, in the town, with garden-terrace, wine and Munich beer.

Physicians. *Dr. Cuomo; Dr. Axel Munthe*, a Swede.

Anacapri (ca. 980 ft.), the second little town in the island, with 2316 inhab., is scattered over the lofty plain which slopes towards the W., and has recently become a favourite summer-residence. The houses have an almost Oriental appearance. Adjoining Anacapri is the pleasant village of *Caprile*. A pretty walk of 1-1½ hr. there and back may be taken to the *Migliera*, a fine point of view on the S. verge of the plateau.

The ASCENT OF MONTE SOLARO (1 hr. from Anacapri) is recommended to tolerable walkers. Coming from Capri, we quit the road immediately beyond the garden of the Eden Hotel (see above), and follow the lane on the left past the *Villa Massimino* to the *Villa Giulia*. (Here is the junction of a path from the main street of Anacapri, 250 paces.) We turn to the left and, after skirting the wall of the villa-garden for about 30 paces, ascend to the right to the path along the slope, which we follow towards the S. (right). Farther on we ascend partly over débris, partly by steps supported by masonry to (½ hr.) a saddle with a shrine of the Madonna (left). From this point we may proceed over débris to the right direct to the (15-20 min.) summit; or we may go on in a straight direction for 5 min. and then turn to the left to (2 min.) the white wall of the *Hermitage* (Santa Maria Citrella, 1620 ft.), where a projecting platform commands a most picturesque view of the town of Capri and the whole island (open only on Sat. evening and Sun.). From the Hermitage it also takes 15-20 min. to reach the summit of the ***Monte Solaro** (1920 ft.), which rises abruptly from the sea, on the S. side of the island, and is crowned by a ruined castle (simple rfmts.). The view is superb, embracing the whole of the bay of Naples and that of Salerno. To the E. rises the chain of the Apennines bounding the Campanian plain in a wide curve from Terracina on the N. to the hills of Calabria on the S. Capri itself and the peninsula of Sorrento lie at the spectator's feet.

BLUE GROTTO. — A visit to the Blue Grotto from the Marina at Capri occupies 1¾-2 hrs. If the wind blows strongly from the E. or N., access to the grotto is impossible. The skiffs are not allowed to take more than three passengers. The official tariff fixes the charges as follows: *a*. Boat from the steamer into the grotto and back, 1¼ fr. each person; *b*. From the Banchina di Capri (Marina Grande) and back, 1 pers. 2¼,

2 pers. $3^3/_4$, 3 pers. $5^1/_4$ fr., 5 or more pers. $1^1/_2$ fr. each. The hire of the small skiff entering the grotto is included in these charges ('Nei suddetti prezzi è compreso il noleggio del piccolo battello per l'entrata alla Grotta Azzurra, che perciò andrà a carico dei barcaiuoli'). The stay in the grotto is limited to $^1/_4$ hr., and an extra charge of 30 c. is made for every $^1/_4$ hr. additional. — When a boat is hired at the Marina the boatman should at once be referred to the tariff, as it is a favourite practice to endeavour to make the traveller pay, in addition to the tariff-price, the charge of $1^1/_4$ fr. per head required by the manager at the grotto, when the large boat is exchanged for the skiffs entering the grotto. That extra charge is to be paid, as stated above, by the boatman from the Marina. Single travellers are usually taken direct from the Marina in small boats, so that no change is necessary.

The Blue Grotto is situated on the N. side of the island, about $1^3/_4$ M. from the Marina. The row along the base of the precipitous rocky shore is exceedingly beautiful; the surface of the water swarms with gaily-coloured jelly-fish. In $^1/_4$ hr. we reach the ruins of the *Baths of Tiberius,* where a fragment of an ancient wall in the water is to be seen, and in $^1/_2$ hr. more we arrive at the entrance of the ***Blue Grotto** *(Grotta Azzurra),* which is scarcely 3 ft. in height. Visitors must here leave the larger boat and enter one of the small skiffs that are usually waiting at midday. In the interior the roof rises to a height of 39 ft.; the water is 50 ft. deep. Length of the grotto 175 ft., greatest width 98 ft. The effect of the blue refraction of the light on every object is indescribable, and at first completely dazzles the eye. Objects in the water assume a beautiful silvery appearance. A boy usually offers to bathe in order to show this effect, and is sufficiently rewarded with 1 fr., even for several persons; failing an agreement, the visitor may make the experiment with his own arm. The best light is on bright days between 11 and 1 o'clock; summer is the best season.

The Blue Grotto is the most celebrated of the caverns with which the rocky shores of Capri abound, but some of the others are also well worth visiting. The GIRO, or VOYAGE ROUND THE ISLAND, occupies 3-4 hrs. (boats, see p. 394). Steering from the Marina towards the E., we first reach the spacious *Grotta del Bove Marino.* Beyond Lo Capo we visit the *Grotta Bianca,* with its stalactite formations. The most striking part of the trip is at the *Faraglioni* (p. 396); the central cliff is undermined by an imposing archway, through which the boat passes, not visible from the land. We pass the Marina Piccola (p. 395) and in 25 min. more reach the *Grotta Verde,* at the base of the Monte Solaro, of a beautiful emerald-green, and the most interesting after the Blue Grotto (best light between 10 and 11; not accessible if a S. wind is blowing). The voyage hence round Anacapri to the Blue Grotto is less attractive, but this cavern may now be visited as an appropriate termination to the excursion (in which case a skiff for the grotto should be previously ordered to meet the traveller).

g. The Gulf of Salerno, Pæstum, and Amalfi.

Comp. Map, p. 404.

The GULF OF SALERNO cannot indeed compete with the Bay of Naples; towards the S. its shores are flat and monotonous; but the N. side, where the mountains of the Sorrentine peninsula rise abruptly some thousands of feet from the sea, is full of beauty and grandeur. Here are situated

the towns of *Salerno* and *Amalfi*, conspicuous in the pages of mediæval history, and still containing a few monuments of their former greatness. Farther S., in a barren, desolate situation, are the temples of *Paestum*, usually the extreme point of the Italian peninsula visited by northern travellers. All these recall the golden period of Greek history and art more forcibly than any other localities in Italy.

This route may conveniently be combined with the preceding (pp. 390, 393) as follows. 1st Day: Morning-train from Naples or from *Cava dei Tirreni* (good night-quarters) to *Paestum;* in the evening to *Salerno* (travellers who wish to push on to Amalfi, and have engaged rooms there, may do so). 2nd Day: *Amalfi.* 3rd Day: To *Sorrento.* 4th Day: At noon to *Capri;* 5th Day: Return to Naples.

Railway from Naples to *Cava dei Tirreni*, 28 M., in 1¼-2½ hrs.; fares 5 fr. 25, 3 fr. 70, 2 fr. 35 c.; to *Salerno*, 34 M., in 1½-2¾ hrs.; fares 6 fr. 30, 4 fr. 40, 2 fr. 85 c. (Vietri is the station for Amalfi); to *Battipaglia*, 45 M., in 2-3¾ hrs.; fares 8 fr. 50, 5 fr. 95, 3 fr. 85 c.; to *Paestum*, 59 M., in 3¼-5½ hrs. (express trains only to Battipaglia, where passengers generally change carriages, except during the season, when slip-carriages are run on the express trains); fares 10 fr. 95, 7 fr. 65, 4 fr. 95 c.; return 15 fr. 80, 11 fr. 5, 7 fr. 10 c. (on holidays 12 fr. 5, 8 fr. 55, 6 fr. 5 c.). Fares from Cava dei Tirreni to Pæstum 5 fr. 70, 4 fr., 2 fr. 60 c., return 8 fr. 45, 5 fr. 90, 3 fr. 80 c.; from Salerno to Pæstum, 4 fr. 65, 3 fr. 25, 2 fr. 10 c. Return-tickets are not issued between Salerno and Pæstum, but may be obtained to *Ogliastro*, the next station beyond Pæstum, for 7 fr. 75, 5 fr. 45, or 3 fr. 50 c.

From Naples to *Pompeii*, 15 M., see p. 375. — 15½ M. *Valle di Pompei* (Albergo Nuova Pompei, R. 1½-3, déj., incl. wine, 1½-2, D. 2½-3½ fr., about ¼ M. from the amphitheatre of Pompeii), a community that has rapidly sprung up around the pilgrimage-church of *Santa Maria del Rosario.* We follow the fertile valley of the *Sarno.* — 17 M. *Scafati*, 19½ M. *Angri*, both with large manufactories. In the vicinity the Byzantine general Narses in 553 defeated Teia, the last king of the Goths. — The district gradually becomes more mountainous. — 22 M. *Pagani.*

23 M. *Nocéra de' Pagani* or *Inferiore*, another considerable manufacturing town (8332 inhab.), in the neighbourhood of the ancient *Nuceria Alfaterna.* To the left of the line, above the extensive Capuchin monastery, rise the ruins of the ancient *Castello in Parco.* — Branch-line hence to *Codola.*

On the right, just short of *Nocera Superiore*, we observe the ancient baptismal church of *Santa Maria Maggiore.* — The line now ascends considerably.

28 M. **Cava dei Tirreni.** — **Hotels.** *Hôtel de Londres, R., L., & A. 4-6, B. 1½, déj. 3, D. 5 fr.; *Hôt. Vittoria, R., L., & A. 2-3, B. 1¼, déj. 3, D. 4 fr. (both incl. wine); Hôtel Savoie, R., L., & A. from 2½, B. 1¼, déj. 3, D. 4 (both incl. wine), pens. from 7 fr., good.

Cava dei Tirreni (645 ft.), situated among green hills dotted with villages, is a favourite resort of foreigners in spring and autumn and of the Neapolitans in summer. The town (23,415 inhab., including the suburbs) mainly consists of a street ½ M. long, with arcades, leading from the station to the Piazza, where a church and a large fountain are situated. Adjoining is the *Villa Pubblica*, a public garden, where a band plays on summer-evenings.

The *Excursion to Corpo di Cava, 3/4-1 hr. to the S.W. (one-horse carr. there and back 3, two-horse 5, three-horse 6 fr., incl. stay of 1 hr.), should not be omitted. Leaving the Piazza, we proceed to the W., round the public garden, and take the road diverging behind the middle of the garden. Passing to the right of a little church, we ascend between walls, past the red-painted tobacco manufactory, to (1/4 hr.) the church and houses of *Sant' Arcangelo*. Here we quit the road, which goes to the right to Passiano, and follow the path to the left. It descends, crosses a ravine by a bridge, and again ascends to the right, skirting a wood. At the top a view is obtained of Cava dei Tirreni and of the Bay of Salerno. We follow the edge of the wood (on the right) and in 20-25 min. arrive at the church of *Pietra Santa* (17th cent.). Farther on our path is joined by another on the left. The road then divides, leading to the right to the village of *Corpo di Cava* (1970 ft.; two rustic inns), and to the left across the viaduct to (5 min.) the Benedictine monastery of —

La Trinità della Cava, founded in 1025, and now, like that of Monte Cassino (p. 330), maintained as a lyceum. The present buildings date from the 18th century. Visitors are admitted daily, 9-3, except on high festivals (p. xxiv). They are shown the church (with marble sarcophagi of the first abbots and a pulpit of the 12th cent.), the valuable Archives, the Pinacoteca (unimportant), and several rooms which have been preserved in their former style.

The Railway soon affords a view of the Bay of Salerno.

30 1/2 M. *Vietri,* charmingly situated, with 3003 inhabitants. Travellers bound for Amalfi direct quit the train here and go on by carriage or diligence (see p. 403).

The railway, supported by galleries, and passing through four tunnels, the last under the castle-hill, descends rapidly.

34 M. **Salerno.** — The *Railway Station* lies at the E. end of the town, a considerable way from the hotels. One-horse carr. 1/2, two-horse 1 fr., at night 70 c. or 1 fr. 50 c. Omnibus between the theatre and the station, meeting all trains, 10 c.

Hotel. Hôtel d'Angleterre, Corso Garibaldi 34, with view of the gulf, R., L., & A. 3 1/2, B. 1 1/2, déj. 3, D. 5 fr. — *Café-Restaurants* in the Corso Garibaldi.

Salerno, the ancient *Salernum,* delightfully situated on the hillside at the N. extremity of the bay and bounded on the E. by fertile plains, has 27,023 inhab. and is the seat of an archbishop. In the 9-15th cent. it enjoyed considerable importance, and was the greatest medical school in Europe.

The quay, 1 1/2 M. in length, called the *Corso Garibaldi,* affords a beautiful walk. Here is a large *Theatre,* with some flower-beds. To the E. of the theatre are the *Post Office* and the monument of *Carlo Pisacane,* Duke of San Giovanni, a Genoese, who perished in the attempts to revolutionise Italy in 1857. The large building about 5 min. farther on is the *Prefettura,* near which are the churches of *San Giorgio* and *Sant' Andrea,* containing paintings by *Andrea (Sabbatini) of Salerno* (1480-1545). A narrow street to the left leads past the Prefettura to the —

Cattedrale San Matteo, erected in 1070 by Robert Guiscard. Though unsuccessfully restored in 1768, it still merits a visit.

The steps ascend to an atrium, surrounded by twenty-eight antique columns from Pæstum. Along the walls are ranged fourteen ancient *Sarcophagi*, which were used by the Normans as burying-places. The bronze doors were executed at Constantinople in 1099.

INTERIOR. Above the door is a large mosaic of St. Matthew, of the Norman period. The nave contains two ambones or reading-desks, richly decorated with mosaic. — The choir contains a pavement and balustrade of Norman mosaic and two columns of verde antico. — At the end of the S. aisle is the tomb of Hildebrand, afterwards *Pope Gregory VII.*, who died here on 25th May, 1085, after he had been banished from Rome by Henry IV. The monument was restored in 1578; the statue and the frescoes are modern. To the left is the monument of *Archbishop Caraffa* (d. 1668), adorned with an antique relief from a sarcophagus. — Here, beside an ancient relief representing a ship discharging its cargo, steps descend to the richly decorated CRYPT, which is said to contain the remains of the Evangelist St. Matthew, brought from the East in 930.

On the hill (900 ft.) lie the ruins of the ancient CASTLE of the Lombard princes, which was taken by Robert Guiscard. The view repays the ascent. Passing the cathedral, we take the 'Salita del Castello' and turn to the right a little above the Carceri (prison); farther up, the path becomes steep; at the top, $^3/_4$ hr., is a cottage (fee of a few soldi).

The train as it proceeds affords a charming view of the bay and Capri to the right, and of the mountains to the left. — 39 M. *Pontecagnano;* 44 M. *Montecorvino.*

45$^1/_2$ M. *Battipaglia* (230 ft.; buffet), junction of the railway to Pæstum and Reggio (change carriages). — The train goes on to Eboli, Metaponto, and Brindisi (see *Baedeker's Southern Italy*).

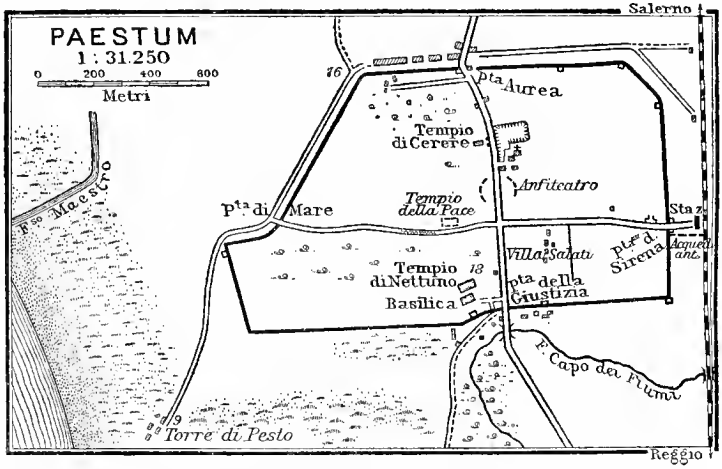
The RAILWAY TO PÆSTUM runs through marshy moorland enlivened only by a few herds of buffaloes and other cattle. Agriculture, however, has been making some progress here of late years, and malaria is diminishing in consequence. — 49$^1/_2$ M. *San Nicola Varco.* We cross the rushing *Sele*, the *Silarus* of antiquity. — 54$^1/_2$ M. *Albanella*, 57 M. *Capaccio.* — Shortly before reaching (13 M.) *Paestum* (Ital. *Pesto*), we catch sight of the corner of the old town-wall and of the temples behind.

59 M. **Pæstum.** — Travellers whose time is short will utilise the two hours interval between the arrival of the train from Naples (about noon) and the departure of the next train in the opposite direction in visiting the temples, though the troops of tourists then met with are not conducive to enjoyment. Those who desire to see the ruins under more favourable conditions, to examine details, and to make the circuit of the ancient town-wall, must either arrive by an earlier train (sleeping at Cava dei Tirreni or Salerno), or depart by a later one. — Admission to the temples on week-days 1 fr., Sun. free (ticket-office near the temple of Neptune). During the season there is a buffet at the station (déj. with wine, 2$^1/_2$ fr.).

Paestum, the Greek *Poseidonia* ('City of Neptune'), was founded by Greeks from Sybaris about the year B.C. 600. In the 4th cent. it came into the possession of the Lucanians, and in 273 fell into the hands of the Romans, who founded a colony here. As early

as the reign of Augustus the town was notorious for its malarious air. In course of time it became more and more deserted, and finally remained forgotten for centuries. Those who appreciate the simple majesty of Greek architecture should not omit to pay a visit to the temples at Pæstum, which are second only to those at Athens.

The railway-station is situated to the E. of the ancient town. In the neighbourhood are the remains of an aqueduct and fragments of ancient paving. We enter the town, which was surrounded by massive walls 3 M. in circumference, through the *Porta della Sirena,* so called from the small and scarcely recognizable relief of a siren on the outer keystone of the archway. Proceeding thence along the wall enclosing the Villa Salati we reach in 8 min. the highroad, which traverses the town from N. to S. Here suddenly opens the view of the ruins: to the left are the temple of Neptune and the Basilica, and to the right the temple of Ceres.



The ****Temple of Neptune,** one of the noblest specimens of Greek architecture of the 5th cent. B.C., is 190 ft. in length and 84 ft. in width. At each end are six massive, fluted Doric columns, on each side twelve, in all thirty-six well-preserved columns 28 ft. high and $6^1/_2$ ft. in diameter at the base, $4^3/_4$ ft. at the top. In the interior of the cella are two series of seven columns each (about 6 ft. in diameter), with a second row of smaller columns above, which supported the roof. On the S. side five and on the N. side three of these small columns are still standing. The stone is a kind of travertine, to which age has imparted a mellow tone. It contains fossil reeds and aquatic plants. The whole was once covered with

stucco, in order to conceal the imperfections of the stone. The proportions of the symmetrically tapering columns, whether viewed from the vicinity or from a distance, are perfect. A stone basis in front of the E. façade probably belonged to a large sacrificial altar.

A little to the S. rises the second temple, the so-called ***Basilica** (a misnomer), at one time considered to be of more recent origin than the temple of Neptune, but now ascribed to the 6th cent. B.C. It seems indeed impossible that this infinitely less effective edifice could have been erected in juxtaposition to the impressive temple of Neptune. The basilica is 180 ft. in length, and 80 ft. in width; its fifty columns are each $6^1/_2$ ft. in diameter, but their proportions are less imposing and their colouring less exquisite than those of the temple of Neptune, though their detail (at the neck) is more elaborate. At each end are nine columns, and on each side sixteen. The shafts taper unusually rapidly towards the top; the capitals are of an archaic bulging form. A series of columns in the centre divided the temple into two halves, so that it was probably dedicated to two gods.

In front of these temples probably extended the Forum of the ancient town, bases for altars or statues being still distinguishable.

Farther to the N. stands the small ***Temple of Ceres,** or of *Vesta* according to others, with six columns at each end and eleven on each side. Length 105, width 45 ft.; columns 4 ft. in diameter at the base, and $2^3/_4$ ft. at the top. This temple stands midway between the others in point of date, and is another fine example of the simple and majestic Greek style.

Fragments of Roman buildings are scattered about. Outside the N. gate was a *Street of Tombs,* the objects found in which are in the Naples Museum (p. 348).

An attractive walk may be taken along the top of the S. side of the ancient *Town Walls,* from the *Porta di Mare,* or W. gate, to the so-called *Porta della Giustizia,* whence the finest general view of the temples is obtained from the terrace of the tower to the E.

Continuation of the railway to Reggio, see *Baedeker's Southern Italy.*

AMALFI. — FROM SALERNO TO AMALFI: one-horse carr. 6-8, two-horse 8-10 fr., in $2^1/_2$-3 hrs. FROM VIETRI (p. 400) TO AMALFI: one-horse carr. 3-4, two-horse 5-6 fr.; landau with three horses 9-10 fr. and 1 fr. fee, in $2^1/_2$ hrs. Diligence from Vietri to Amalfi twice daily (morning and evening; returning from Amalfi in the early morning and at noon).

The *HIGHROAD FROM SALERNO TO AMALFI (about $12^1/_2$ M.) is nearly the whole way hewn in the cliffs of the coast, or carried over ravines by viaducts. It passes *Vietri* (p. 400), the fishing-village of *Cetara,* and the little towns of *Maiori* and *Minori.* The watch-

towers on the coast were erected in the 16th cent. as a safeguard against the corsairs. The last village before Amalfi is *Atrani*, with an ancient church. A lofty headland surmounted by the ruined castle of *Pontone* separates Atrani from —

Amalfi. — **Hotels** (frequently crowded in the season; rooms should be secured in advance). *Hôtel Cappuccini-Convento, in the old Capuchin monastery (p. 405) above the town, with fine view, frequented by English and American travellers, R., L., & A. 4-5, B. 1½, déj. 3, D. 5, pens. 10-12 fr. (in summer 8-10 fr.); *Hôtel Cappuccini-Marina (same proprietors), at the harbour, R., L., & A. 3, B. 1¼, déj. 2½, D. 4, pens. 6-8 fr. — *Albergo della Luna, formerly a monastery, with picturesque cloisters, at the E. end of the town, ¼ M. from the harbour, R., L., & A. 2½-3, B. 1¼, déj. 2½, D. 4, pens. 8-9 fr. (all incl. wine); Hôt.-Pens. de la Sirène, on the highroad, R., L., & A. 2½, B. 1, déj. 2½, D. 4 (both incl. wine), pens. 7-8 fr.; Hôt. d'Italie, near the cathedral, R., L., & A. 2½, B. 1, déj. 2½, D. 3½ fr. (both incl. wine), pens. 6-7 fr.; Alb. Contessa di Amalfi, Piazza Ferrari, R. 1-2½, L. & A. 1, B. 1¼, déj. 2¼, D. 3¼ (both incl. wine), pens. 5-7 fr.

Boats, 1½-2 fr. per hour. To Praiano with 4 rowers, 1½ hr., 8-10 fr. are demanded, but a bargain may be made for less; to Capri in about 6 hrs., with 4-6 rowers 25-30 fr.

The beggars are more importunate at Amalfi than at any other spot near Naples.

English Church Service at the Hôtel Cappuccini-Convento.

Amalfi, a town with 5165 inhab., whose chief occupations are the manufacture of paper, soap, and maccaroni, is situated at the entrance of a deep ravine, surrounded by imposing mountains and rocks of the most picturesque forms. Mentioned for the first time in the 6th cent., it became in the early part of the middle ages a prosperous seaport, rivalling Pisa and Genoa, and numbered 50,000 inhabitants. After the 12th cent. it steadily declined. To Amalfi is due the improvement of the compass in the 10th cent., though *Flavio Gioia*, who is said to have invented it and to whom a statue, by Balzico, was erected in 1902, is an entirely mythical person.

From the Marina a short street leads past the Hôtel Cappuccini-Marina to the small Piazza, on the right side of which rises the cathedral, approached by a broad flight of 60 steps.

The Cattedrale Sant'Andrea is still, in spite of modern alterations, an interesting structure of the 11th cent., in the Lombard Norman style. The portal, built of alternate courses of black and white stone, was re-erected in 1865. The façade has also been recently restored. The campanile, adorned with columns from Pæstum, dates from 1276.

The *Bronze Doors*, executed before 1066 at Constantinople, bear Latin inscriptions in silver letters.

The *Interior consists of a nave and aisles, with a series of chapels on each side. Behind the chapels on the N. side is a third aisle, really a small independent church. The ancient sarcophagi should be noticed. — The choir contains ancient columns decorated with mosaic from Pæstum. — From the aisles flights of steps descend to the Crypt (generally open; when closed, verger 20 c.), where the body of the apostle

Capetignano
Corsano
Campinola
Imperato
Cesarano
Castello
Rosignano
Montagnone
Ponte Cainat
Passiano
CAVA DE TIRRENI
Stazione
Costapiana
Mte Cerreto
1315
Figline
Polvica
Tramonti
Mte Pertuso
1139
Pzo del Ceraso
S. Arcangelo
Dupino
S. Quaranta
Paterno
Pienero
Fra Francisco
La Crocella
Corpo di Cava
S. Cesario
Alessio
Marini
Molina
P. Faita
C. S. Pietro
C. S. Caterina
C. Stella
C. Novello
C. S. Elia
C. Vitulano
S. Angelo
Lo Spagnolo
La Trinità della Cava
Padovani
Jaconti
Dragonea
M. S. Liberatore
Salerno
Cte della Foresta
Bucara
Cte Cerchetella
Benincasa
VIETRI
Marilo
Savaco
Ponteprimario
Albori
Raito
Torre Crestarella
I due Fratelli
Marina di Vietri
Tte di mano d'Arbore
Mgne del Demanio
S. M. della Pomice
Vecite
S. Martino
Mte Mandrino
S. Fontanelle
Il Monte
S. Nicola
S. M. delle Grazie
Mte Palerio
S. Caterina
Riola
Cambardella
Punta e Lanterna di Fuonte
Scala
Cte Misericordia
Mte dell'Avvocata
Fuonte
Campidoglio
Minori
MAJORI
Camaldoli dell'Avvocata
P. del Monaco
C. della Ferriera
Ravello
Cetara
Fullichito
Piano di Viesco
Cte Ciavano
Minuto
Tte di Mezzacapo
Marmorata
Delegazione di Porto
C. Lucibello
Tte Salicerca
Salicerchia
Pontone
T. dello Scarpariello
Erchie
Rovine di Sovarano
Pogerola
Villa Proto
Badia
Mte Piano
Castiglione
Tte di Badia
Tte diruta e Punta d'Erchie
Atrani
C. dell'Antico Telegrafo
Corpo di Guardia
Capo Tumniolo
Pastena
AMALFI
Tte d'Amalfi
Torre diruta
Capo d'Orso
Lone
Vettica min.re
Abbreviazioni:
C. = Casa, Mte = Monte,
P. = Punta, Pzo = Pizzo,
S. = Santa, Tte = Torre, V. = Vallone.
Scale di 1:100.000
Chilometri
Geograph. Anstalt von
Wagner & Debes, Leipzig

St. Andrew is said to have reposed since the 13th cent., when it was brought hither from Constantinople. The relics, from which an oily matter (manna di Sant' Andrea) of miraculous power is said to exude, attract numerous devotees. The colossal statue of the saint was presented by Philip III. of Spain. — The CLOISTERS, entered from the left aisle, contain a relief of the Twelve Apostles of the 14th cent., and seven ancient columns from Pæstum which supported the portal before the restoration in 1865.

The church of *Santa Maria Dolorata*, 300 yds. to the N. of the cathedral, also contains ancient columns from Pæstum.

On the steep slope above Amalfi on the W. the old *Capuchin Monastery*, which is now fitted up as an hotel (p. 404), is conspicuous. The building, which stands in the hollow of a rock rising abruptly from the sea to a height of 230 ft., contains fine cloisters, has a charming veranda, and commands magnificent views. Part of the monastery was destroyed by a landslip on Dec. 22nd, 1899. It is reached by a flight of steps ascending from the road to the W. of Amalfi, $^1/_4$ hr. from the harbour.

A cool and pleasant WALK may be taken in the narrow *Valle de' Molini*, or mill-valley, at the back of Amalfi, which contains 18 paper mills driven by the brook. From the Piazza we follow the main street for 4 min.; we then go straight on through the Porta dell' Ospedale, a covered passage opposite the fountain. One of the most picturesque points is at the (1 hr.) *Molino Rovinato*. — To Amalfi belong the villages of *Pogerola*, *Pastina*, *Lone*, *Vettica Minore*, and *Tovere*, all situated to the W. of the town in a district yielding wine, oil, and fruit in abundance. The coast is overgrown with the aloe and cactus opuntia. — A pleasant excursion may also be made via Pastina and Vettica Minore to the old fort of *San Lazzaro*, with a splendid view of the entire coast.

FROM AMALFI TO RAVELLO, an ascent of $1^1/_2$-2 hrs. (two-horse carr. 5-6 fr. and fee). Even to walkers the road is recommended in preference to the shorter footpath. Starting at the *Villa Proto* ($^3/_4$ M. from the Alb. della Luna at Amalfi), to the E. of Atrani (p. 404), it ascends to the left in long windings, traverses the beautiful orange-groves in the *Valley of Atrani*, and then again ascends in windings to Ravello.

Ravello (1225 ft.; **Hôt.-Pens. Palumbo*, R. 4-5$^1/_2$, B. $1^1/_2$, déj. 3, D. $4^1/_2$, pens. 8-10 fr.; *Alb. del. Toro*, R. 2, B. 1, déj. 2, D. 3, both incl. wine), with 1165 inhab., merits a visit both on account of its beautiful views and its interesting Norman monuments.

The Romanesque *Cathedral*, founded in 1086, is almost entirely modernised. The bronze doors (1179), with figures of saints and warriors, and ornaments in relief; the magnificent marble ambo, embellished with mosaics, presented in 1272; and the less imposing pulpit (opposite), with a representation of Jonah being swallowed by the whale, should be noticed.

Turning to the left on leaving the cathedral, passing a *Fountain*, and walking for 100 paces between garden-walls, we reach the entrance to the *Palazzo Rufolo* (visitors ring at the second gateway on the right), now the property of Mrs. Reid. This edifice, in the Saracenic style, with a charming colonnaded court and a domed archway, dates from the 12th century. The garden-terrace commands a delightful view (gardener $^1/_2$ fr.).

Returning to the piazza and ascending a lane to the left of the cathedral, we come in 5 min. to the church of *San Giovanni del Toro*, a modernised basilica with a fine old pulpit. The adjacent garden affords a fine view of the valley of Minori, of the small town of that name at its mouth, and of Maiori and the Capo d'Orso (fee of a few soldi).

Another point commanding a very extensive view is the *Belvedere Cembrone*. Passing in front of the cathedral, towards the S., we go straight

through a gateway, pass (8 min.) the portal of the church of *Santa Chiara* to the right, reach a door on the left (visitors knock; fee 25 c.), and traverse the garden to the belvedere.

*Highroad from Amalfi to Sorrento (comp. the Map, p. 404; ca. $3^1/_2$ hrs'. drive; one-horse carr. 8-12, two-horse 12-15 fr.). The continuation of the coast-road to the W. of Amalfi vies in beauty with the E. section. It leads past *Vettica Minore, Furore, Praiano* (Albergo Stella d'Oro, R. 2, B. 1, déj. $2^1/_2$, D. 4 fr., both incl. wine), *Vettica Maggiore*, and **Positano** (ca. 10 M. from Amalfi; *Margherita*, R. & L. $2^1/_2$, déj. $2^1/_2$, pens. 6-8 fr., both incl. wine; *Germania*, R., L., & A. $2^1/_2$, B. 1, déj. $2^1/_2$, D. $3^1/_2$, both incl. wine, pens. from 6 fr.; *Roma*, R. 2, déj. 2, D. $2^3/_4$, pens. 6 fr. incl. wine), a small town picturesquely situated on a slope.

About $2^1/_2$ M. beyond Positano the road begins to ascend inland. From Positano to the highest point of the road (*Ristorante dei due Golfi*, clean) is about 1 hr.s' drive. The descent through luxuriant orange and lemon groves to Meta is picturesque. At the Madonna del Lauro at *Meta* (p. 390), 6 M. or $1^1/_3$ hrs'. drive from Positano, we reach the road from Castellammare to Sorrento, at a point nearly 3 M. from *Sorrento* (p. 390).

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13 Padova
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15 Mantova
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